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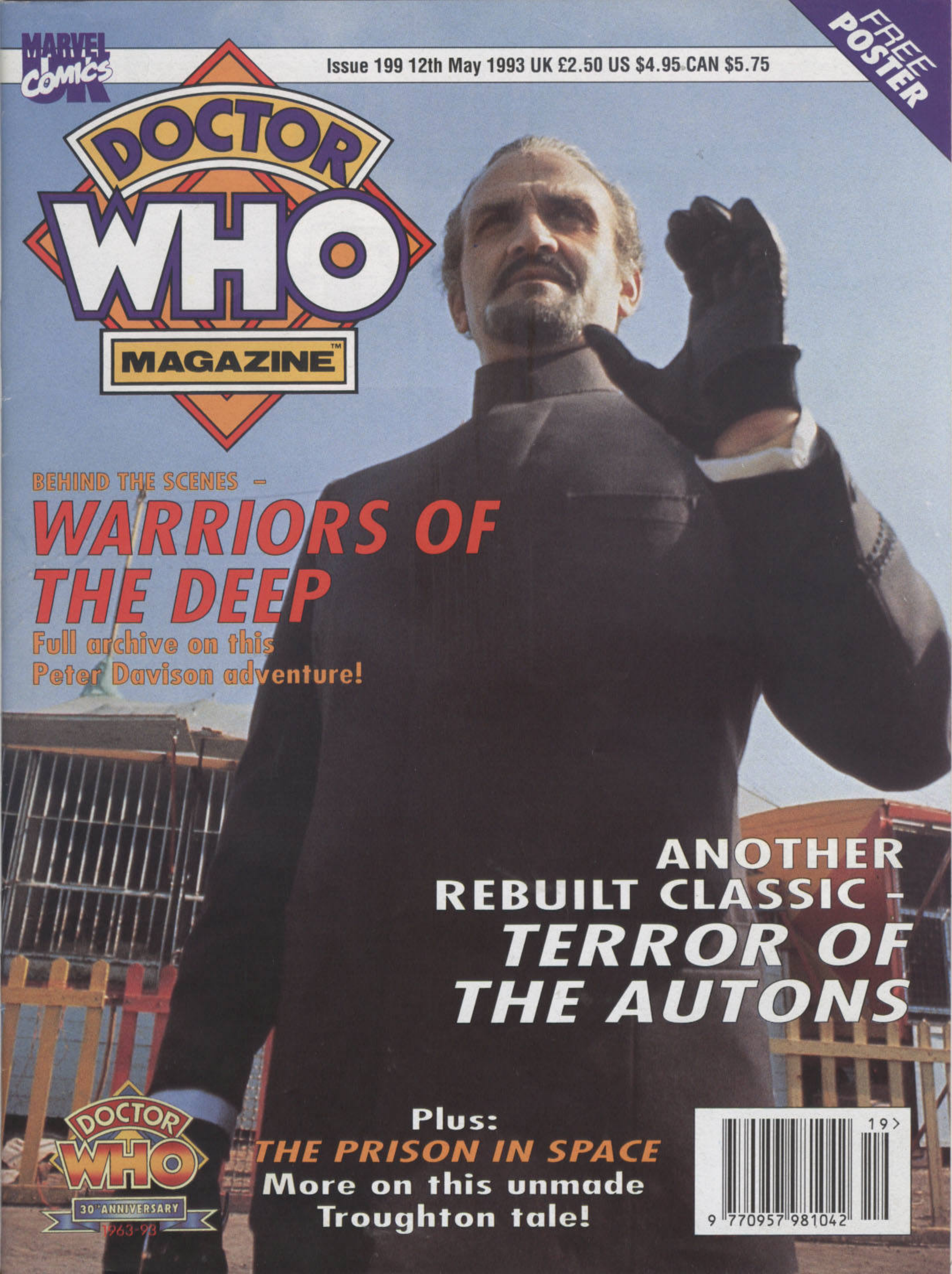
DOCTOR WHO MAGAZINE



BEHIND THE SCENES –

WARRIORS OF THE DEEP

Full archive on this Peter Davison adventure!

ANOTHER REBUILT CLASSIC –

TERROR OF THE AUTONS

Plus:

THE PRISON IN SPACE

More on this unmade Troughton tale!

DOCTOR WHO 30th ANNIVERSARY 1963-93

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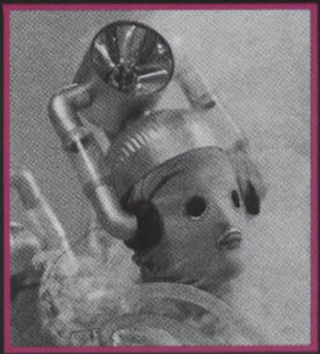
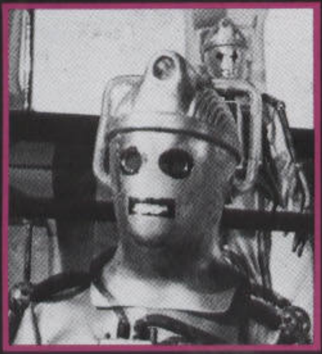
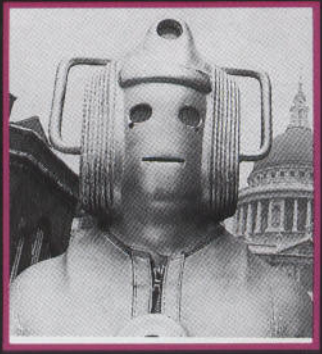
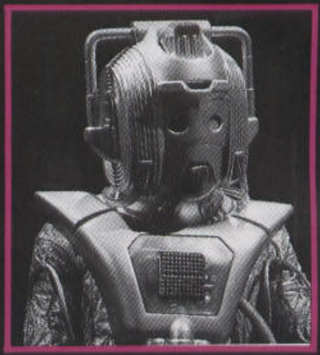
MATRIX DATA-BANK









CYBERCHANGES

Stephen Oaks from Poole asks why the Cybermen are different in each story they have appeared in. This is mainly because of the costume designer inolved, or due to efforts to make the costumes more comfortable fo the artistes to wear. The original Sandra Reid versions for *The Tenth Planet* were very heavy and made in a great hurry. With more time available on *The Moonbase*, Sandra redesigned them to look more metallic, and with minor differences these were the suits used in *The Tomb of the Cybermen*. Martin Baugh took over for *The Wheel in Space* to modify the design by adding extra ventilation holes in the mask, and more rigid arm and leg joints. Bobi Bartlett found Baugh's version unsucessful and opted to toughen the Cybermen up in *The Invasion*. After a long gap, the Cybermen returned in *Revenge of the Cybermen* with new, tougher outfits from Prue Handley and Alastair Bowtell. More years passed without Cybermen, until a new Cyberarmy was needed for *Earthshock*, created by Dinah Collin and UNIT 22. The same design of costumes with new boots were used by Colin Lavers on *The Five Doctors*, and with a few minor changes went on to appear in *Attack of the Cybermen* with designer Anushia Nieradzik. Finally Richard Croft in *Silver Nemesis* modified the Dinah Collin design to make it more silver and spectacular for the silver jubilee... as well as lighter to wear.

S.T.D.

John Magee of Bangor asks what is the greatest distance that the Doctor has been separated from the TARDIS in a) Time and b) Space? As it's rather difficult to put exact miles and years on some of these, it's better to quote some examples. a) The Doctor and the TARDIS are separated by unspecified time and space in *The Evil of the Daleks* when the Doctor is in England 1866 and the ship is on a Skaro of the future. The Doctor finds himself 200 years in the future in *Day of the Daleks* whilst the ship is at UNIT in the twentieth century. With the TARDIS on Nerva Beacon in the 31st century, the Doctor is diverted to a Skaro of the past in *Genesis of the Daleks*. b) Generally, the great distances are when the Doctor and his ship are on separate planets, but in the same time zone. During *The Daleks' Master Plan*, the TARDIS is left on Kembel in another galaxy whilst the Doctor travels to Desperus, Earth and Mira. In *The Space Pirates*, the TARDIS is flung off towards the planet Lobos whilst the Doctor's party end up on Ta – although presumably the planets were in the same system. The Third Doctor is separated from the TARDIS when he enters the black hole in *The Three Doctors*. The Ogrons take the TARDIS to their home world whilst the Doctor journeys to Earth, the Moon and Draconia in *Frontier in Space*. Whilst the TARDIS is on Nerva Beacon in *The Sontaran Experiment*, the Doctor goes back to Earth. The TARDIS travels on to Earth in *The Android Invasion* leaving the Doctor on Oseidon. The TARDIS is taken to Zeos in *The Armageddon Factor*, but the Doctor was reasonably close to hand on its sister world of Atrios. *Shada* too would have seen the TARDIS and its owner separated in space frequently had it been completed. And in *Survival* the Doctor is on the Cheetah People's world when his ship is back in Perivale. The most notable instance though is when the Watcher makes the TARDIS actually leave space/time altogether in *Logopolis* whilst the Doctor is still on the Monitor's world.

SILENT FAITH

Lucas Micromatis of Tunnel Hill, USA wonders what the Doctor is mumbling when he uses his faith to repel the Haemovores in *The Curse of Fenric*? In the novel, the Doctor is actually reciting the names of his companions, and by checking the videotape basic lip-reading skills seem to confirm this fact in the programme.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy.

GALLIFREY GUARDIAN 4
The usual mix of topical news and events, including a look at the ratings for the Genesis of the Daleks *repeat showings.*

REBUILDING THE CLASSICS 10
Once again Steve Roberts guides us through the re-creation of a Pertwee story, this time Terror of the Autons. *Plus, a much-requested look at what is currently missing from the BBC's Archives.*

SOUNDHOUSE 14
Austen Atkinson-Broadbelt talks to Delia Derbyshire, responsible for actually creating the distinctive Doctor Who *theme music back in 1963.*

THE MISSING STORIES: *THE PRISON IN SPACE* 18
Richard Bignell rounds off his look at the 1969 adventure The Prison in Space *by Dick Sharples. Illustrations by Paul Vyse.*

BRIEF ENCOUNTER: *ANTI-MATTER WITH FRIES* 22
New Adventures *author Gareth Roberts brings an appropriately Aprilish tale of mistaken identity and fast food! Illustrated by Brian Hudd.*

ARCHIVE: *WARRIORS OF THE DEEP* 23
Old foes, a tension-filled Seabase and political traitors... Another full-colour pull-out-and-keep feature by Andrew Pixley.

COMIC STRIP: *EMPEROR OF THE DALEKS: 3* 31
Abslom Daak is back – thanks to his greatest foes! Story by Paul Cornell and John Freeman with art by Lee Sullivan.

AFTER IMAGE 39
Nicholas Briggs casts an appreciative eye over The Caves of Androzani.

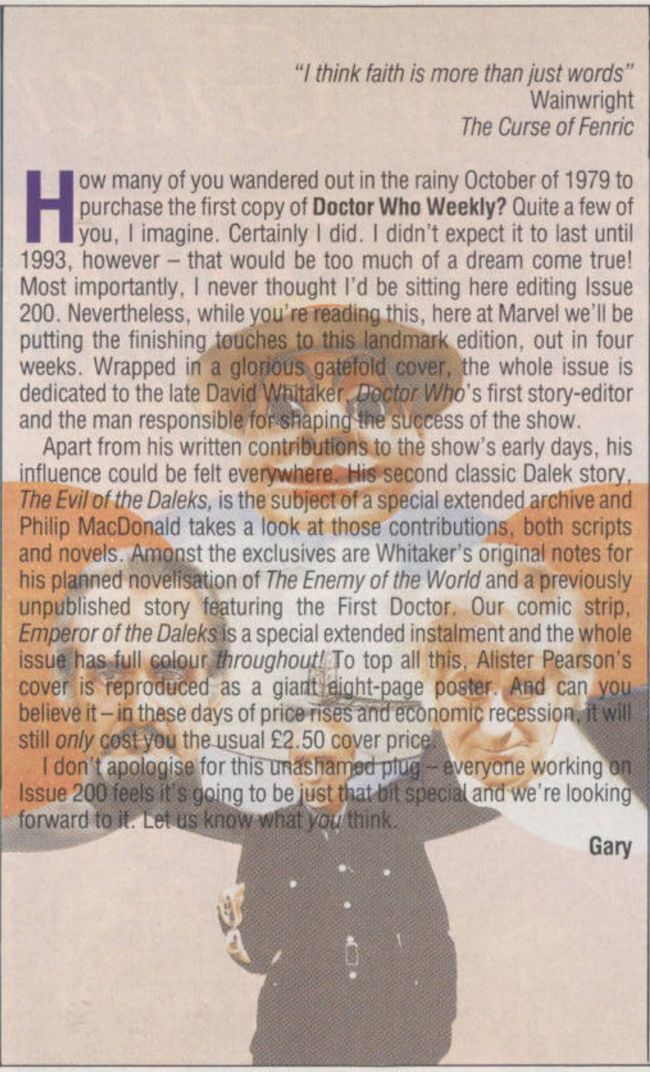
TIME LINES 31
The furore over Transit *still hasn't died down!*

WRITING *WHO* 42
Marcus Hearn discusses the pros and cons of Warriors of the Deep *with Johnny Byrne.*

ACTING THE PART 46
From an Atlantean Queen to a treacherous doctor, Ingrid Pitt discusses her Who *work with Andrew Evans.*

PRELUDE: *LUCIFER RISING* 48
Andy Lane and Jim Mortimore present some background for their New Adventures *novel. Illustrated by Phil Bevan.*

OFF THE SHELF 50
Gary Russell wonders: has Silver Nemesis *has got better with age: was* Terror of the Autons *worth re-colouring and what has* The Stranger *been up to? Plus a look at the latest* New Adventures *novel,* Lucifer Rising.



> *"I think faith is more than just words"*
> Wainwright
> *The Curse of Fenric*

How many of you wandered out in the rainy October of 1979 to purchase the first copy of **Doctor Who Weekly?** Quite a few of you, I imagine. Certainly I did. I didn't expect it to last until 1993, however – that would be too much of a dream come true! Most importantly, I never thought I'd be sitting here editing Issue 200. Nevertheless, while you're reading this, here at Marvel we'll be putting the finishing touches to this landmark edition, out in four weeks. Wrapped in a glorious gatefold cover, the whole issue is dedicated to the late David Whitaker, *Doctor Who*'s first story-editor and the man responsible for shaping the success of the show.

Apart from his written contributions to the show's early days, his influence could be felt everywhere. His second classic Dalek story, *The Evil of the Daleks,* is the subject of a special extended archive and Philip MacDonald takes a look at those contributions, both scripts and novels. Amongst the exclusives are Whitaker's original notes for his planned novelisation of *The Enemy of the World* and a previously unpublished story featuring the First Doctor. Our comic strip, *Emperor of the Daleks* is a special extended instalment and the whole issue has full colour *throughout!* To top all this, Alister Pearson's cover is reproduced as a giant eight-page poster. And can you believe it – in these days of price rises and economic recession, it will still *only* cost you the usual £2.50 cover price.

I don't apologise for this unashamed plug – everyone working on Issue 200 feels it's going to be just that bit special and we're looking forward to it. Let us know what *you* think.

Gary

Wet Editor: Gary Russell
Damp Designer: Peri Godbold
The Myrka: Louise Cassell
Production: The JCM crew
Webby Promotions: Fiona Moscatelli
Barnacled Advertising: Jane Smale
Editor-in-Chief: Paul Neary

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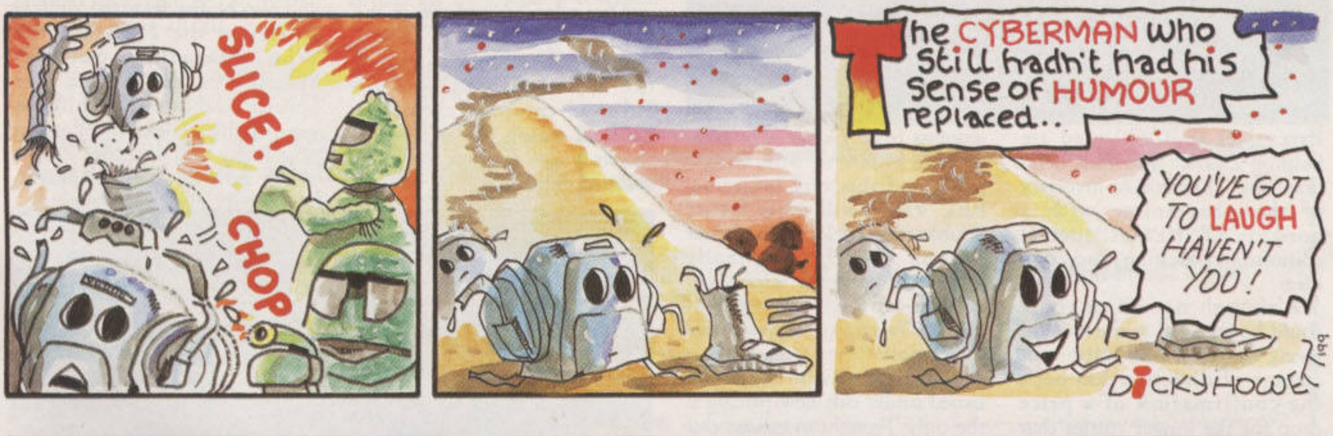
Doctor Who? by Tim Quinn and Dicky Howett



SLICE!
CHOP
The CYBERMAN who still hadn't had his sense of HUMOUR replaced..
YOU'VE GOT TO LAUGH HAVEN'T YOU!
DICKY HOWETT

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

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Gallifrey Guardian

BBC LISTENS TO FAN OPINION - NEW VIDEO PRICES PLUS FANS' CHOICE RELEASES

The Curse of Peladon - one of 1993's confirmed summer releases from BBC Video.

It has been over a year since BBC Video last released a six-part double-pack story. This June sees the first in a resurgence of such releases - but at a lower price!

Executives at BBC Video are helping *Doctor Who* fans celebrate the Thirtieth Anniversary of the programme with a bonanza of releases, special editions and exciting marketing ideas.

Although not all of these could be revealed at the time of going to press, one important change of direction has been the confirmation of a price drop for the longer stories that necessitate a double-pack release.

Previously, adventures such as *Genesis of the Daleks* and *The War Games* cost between £19.99 and £21.99 (depending on where you shopped!). Now, however, in response to an overwhelming amount of requests from *Doctor Who* fans, both in letters to BBC Enterprises and this very magazine, BBC Video will issue future double-tape packs at the lower price of £16.99, significantly undercutting other telefantasy double-tape releases such as ITC's *Timeslip* or *Sapphire and Steel* series.

The first adventure to be issued under this new pricing is the only Troughton release this year: the incomplete 1968 adventure *The Invasion*, featuring the Cybermen. With additional links from Nicholas 'The Brigadier' Courtney, *The Invasion* was one of the last of the 'Special' *Doctor Who* release projects undertaken by former *Who* producer John Nathan-Turner towards the end of 1992.

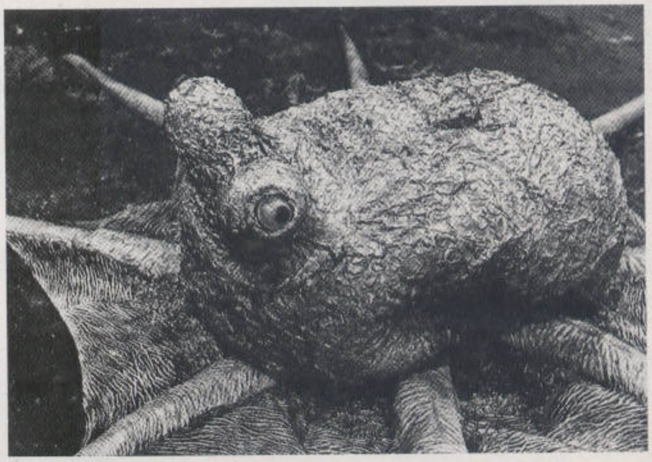
Also released in June is the four-part *The Keeper of Traken*, generally perceived as one of the most outstanding Tom Baker adventures. Taken from his final season as the Doctor, the story also features the long-awaited return of The Master (played by Geoffrey Beevers) who eventually usurps the body of one of the Trakens, Tremas (played by Anthony Ainley) and so leads directly into the previously released *Logopolis* and *Castrovalva*.

July sees the third of the Jon Pertwee stories to under-go colour restoration work, *Doctor Who and the Silurians*. As a seven-part story, this title will also retail at £16.99.

The Curse of Peladon, another Pertwee adventure, this time guest starring the Ice Warriors, is scheduled for August. This will be the original four-part version and not the two-parter screened in 1982 as part of the *Doctor Who and the Monsters* repeat season.

September sees two Dalek adventures released, to help celebrate their thirty years on television as well. The winner of the 1992 **Doctor Who Magazine** *Readers' Poll* as the most wanted video release, was *Remembrance of the Daleks* – Ben Aaronovitch's action-packed story from Season Twenty-Five. Alongside *Remembrance* is another Dalek tale which did well in the poll – the Hartnell six-parter *The Chase*. No prices for these stories have been confirmed because the stories may be sold in some kind of very special packaging, forming an attractive Dalek presentation set.

Remembrance and *The Chase* will also be the featured *Archive* stories in the 1993 **Doctor Who Magazine Summer Special** – on sale in June. The Special celebrates the thirtieth year of the Daleks' everlasting popularity and includes an in-depth interview with Aarono-



vitch about his work on his Dalek classic.

October's release is not confirmed as yet because it will form the first part of what BBC Video are calling 'The Fans' Choice'. The results of the 1993 **Doctor Who Magazine Readers Poll**, being collated right now, are of special interest to BBC Video. They will be looking at the winners in the Most Wanted Story on Video category and the stories you picked will be released in October and November this year. Proof once again that the annual **DWM** Readers' Poll is the *most* important poll that you take part in!

It is expected that many of the runner-up titles you have suggested will form some of 1994's video release schedule as well.

SAWARD SAYS "YES"

An agreement appears to have finally been reached whereby Eric Saward will novelise his two Eighties Dalek adventures for Virgin/Target books. These are the recently re-screened *Revelation of the Daleks* and the ever-popular *Resurrection of the Daleks*, thus completing the novelisation runs featuring the Fifth and Sixth Doctors.

It is also rumoured, but so-far unconfirmed, that Saward may pen a novel based upon the late Robert Holmes' unused Season Twenty-Three adventure set in Singapore. According to various – often conflicting – sources, the story was set in Singapore and featured Autons, the Master and the Rani! Whether all those elements were genuinely in Holmes' story will be clarified if the book goes ahead. Fingers crossed...

Towards the end of this year the reprints of the Target Books, with new jackets by Alister Pearson, will drop to one per month. Currently Alister is working on a cover for the November re-issue, *Invasion of the Dinosaurs* by Malcolm Hulke (originally entitled *The Dinosaur Invasion*) and December's release, *The Web of Fear;* Terrance Dicks' adaptation of Haisman and Lincoln's Yeti story that set up the UNIT concept and introduced *Doctor Who* viewers to a certain Alistair Gordon Lethbridge-Stewart.

For a sneak preview of the *Invasion of the Dinosaurs* cover, keep your eyes out for the front cover of **DWM** Issue 204, where the artwork will appear first, to help promote that issue's *Archive* feature on the story.

AUDIO NEWS

Despite suspending the proposed audio-only releases of *Fury from the Deep* and *The Power of the Daleks* (see **DWM** 198), the BBC Audio Collection are releasing, in June, *The Tomb of the Cybermen*. Originally intended for release alongside last Summer's bestsellers *The Macra Terror* and *The Evil of the Daleks* this tape, with links voiced by Jon Pertwee, was not issued due to the rush-release of the video tape after it was recovered from the Far East last March.

Jon Pertwee continues his association with the BBC Audio Collection, as well as Radio 4 Light Entertainment with Phil Clarke's new *Doctor Who* radio play. Due for release on tape in July, the play will be broadcast on Radio 4 towards the end of the year. Although no further casting has been announced, it is hoped that actor Nicholas Courtney will reprise his rôle as Brigadier Lethbridge-Stewart. More news as it comes in...

NEW DALEK KITS!

The latest model hobby kits are now available from Amarang – distributed by Comet Miniatures. An impressive film-style Dalek, which can be slightly readjusted to represent a TV Dalek from *The Dalek Invasion of Earth* (complete with receiver dish and enlarged skirt), can be painted in a variety of colours to match the Technicolor splendour of the big-screen version. Due out shortly is the Patrick Troughton figure, pictured above with a TV Dalek painted in *The Power of the Daleks* livery. The Troughton figure is an easy-to-assemble kits in four parts (body, legs and two arms) and all you have to do is just add boiling water. Honest!

The kits are available from most good toy and model shops as well as specialist shops. Comet themselves can be contacted at 48 Lavender Hill, London SW11 5RH. Enclose a large SAE for their amazing catalogue of fantasy-based model and toy kits.

CONVENTIONS

News has just reached us of an event over 26th and 27th June in Crawley, Sussex. All telefantasy is being covered and details can be got by sending an SAE to Mrs Carol Robinson, re: Darklands, 3G Barque Street, Barrow-in-Furness, Cumbria.

THE STRANGER DOWN UNDER

Fans of Colin Baker and Nicola Bryant based in Australia and New Zealand will be delighted to know that the BBV series of *The Stranger* videos (see competition below) are now available down under. An Australian video company – Advanced Technology Video Services and XL5 – now have distribution rights. You can contact them at PO Box 1328 Midland W.A. 6056 for further information.

The Stranger and Miss Brown are back! The latest of BBV's video-only adventures of the mysterious traveller and his young companion is on sale now. But you can win one of FIVE copies of *In Memory Alone,* starring Colin Baker and Nicola Bryant, we have to give away courtesy of BBV. All you have to do is answer these questions and send your answers on a postcard or the back of a sealed envelope to: Memory Block, Doctor Who Magazine, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Usual Marvel competition rules apply and multiple entries will suffer amnesia. Entries must arrive by 24th June 1993.

1: Colin Baker played Bayban the Butcher in which BBC telefantasy series?

....

2: Which was the last episode of *Doctor Who* that Nicola Bryant was seen in?

....

Name: ....

Address: ....

....

....

....**Date of Birth:** ....

JACQUELINE HILL

Times are undoubtedly hard at present and news is often very bleak, but nothing has saddened me more than the recent death, after a long illness, of Jacqueline Hill. As the actress who breathed life into Barbara Wright, one of the principal characters during the first year of *Doctor Who*'s long run, Miss Hill holds a place of special affection in the hearts of many afficianados of the programme.

The historical prominence of that rôle tends to obscure Miss Hill's other work in stage, screen and television drama, often in collaboration with some very famous names. Shortly after graduating from the Royal Academy of Dramatic Art (RADA),she appeared in a small but vital rôle in Sam Wanamaker's production of *The Shrink*. This led to her first starring rôle in the 1954 television production *Three Empty Rooms*. In 1957 there followed an appearance with Sean Connery (making his own starring debut) in *Requiem for a Heavyweight*, written by Rod Serling and directed by Miss Hill's husband, Alvin Rakoff. Other television work included *The Seat of the Scornful* (1955), *The Legend of Pepito* (again for Sam Wanamaker, in 1958), *The Man who Came to Dinner* (with Leo McKern, 1961) and latterly Lady Capulet in *Romeo and Juliet* (with Alan Rickman, 1978) and *Paradise Postponed* (with Michael Horden, 1986). Her films included most notably *The Blue Parrot* (1953) and *The Comedy Man* (with Kenneth More, in 1963).

It was in early 1963 that Jacqueline Hill was approached by Verity Lambert to play one of the leads in the new BBC family science fiction serial *Doctor Who*. She accepted the rôle with alacrity for a number of reasons. On the one hand, she had been firm friends with Verity Lambert since first meeting her in New York in 1959, and she also relished the prospect of working on scripts by Terry Nation, another personal friend. On the other, Miss Hill had not previously worked in serial television and was keen to add this experience to her repertoire. The ground-breaking nature of the project and the quirky, offbeat, approach of the production team also intrigued her.

In a recent conversation with Alvin Rakoff, I was able to confirm that Jacqueline Hill enjoyed her time as Barbara Wright very much. The four principals (herself, William Russell, Carole Ann Ford and William Hartnell) got on well together – she was particularly fond of, and a great support to, Hartnell) and the early scripts met a consistently high standard in terms of television drama of the time. She always expressed a great fondness for the historically set adventures; a particular favourite was Dennis Spooner's humorous, in part slapstick, treatment for *The Romans*. Having left the programme to pursue her career further afield, and despite being lured back for *Meglos* (as a different character, Lexa, in 1980), Jacqueline Hill only rarely became involved with the fan appreciation of *Doctor Who*. According to Mr Rakoff, she always looked back on her involvement, as does any professional actress, as one piece of work amongst many, but she was always very proud to have been associated with the programme.

Miss Hill's involvement with *Doctor Who* at the very beginning – before the Doctor himself was elevated to the status of 'hero' – gave her the scope to imbue her character with far more convincing, three-dimensional qualities than was sometimes possible for others that came afterwards.

Barbara Wright was neither an empty-headed bimbo nor feminist cipher – she was as capable of fear as any person subjected to the ordeals she faced: who will ever forget the memorable scene when she, alone, first confronted the Daleks? On other occasions she displayed compassion, courage, intelligence and presence of mind (for example,her crucial involvement in *The Edge of Destruction* and *The Aztecs*). Indeed, of those early companions, Barbara was the only one capable of really standing up to, and facing down, the First Doctor at his most irascible. Although required to play a character who was slightly older than the successive norm for the Doctor's female travelling companions, and seldom, if ever, given the opportunity to appear 'glamorous', there was always a quiet air of calm nobility about Miss Hill which lent an attractive and reassuring aspect to Barbara Wright.

This depiction of a sympathetic character in whom the audience could believe was essential to sell the fantastical nature of *Doctor Who*'s unique central premise to a bewildered viewing public. If she and her colleagues had failed in that, the show would never have survived to become the the institution that it is today.

Jacqueline Hill's contribution was of fundamental importance in creating the legend of *Doctor Who*.

Andrew M Beech

Jacqueline Hill:
Born: 17th December, 1929
Died: 18th February 1993

Jacqueline Hill returned to *Doctor Who* in 1980 as Lexa alongside then-current companion Romana, played by Lalla Ward in *Meglos*. Photo © BBC

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: Dallas Cavell, who appeared with four Doctors, died from a heart attack on February 16th aged 67. A well-loved man he appeared in many series over the years including *Crossroads*, *The Pallisers*, *Dixon of Dock Green* and *No Hiding Place*. In *Doctor Who* he played rôles mainly diametrically opposed to his own good-natured character taking in the Road Works Overseer in *The Reign of Terror: Guests of Madame Guillotine*, Bors in *The Daleks' Master Plan: Devil's Planet*, Trask in *The Highlanders* (2-4), Sir James Quinlan in *The Ambassadors of Death* (2-5) and the Head of Security in *Castrovalva* (One). A forthcoming **DWM** will contain an *Acting The Part* interview with Dallas conducted shortly before his death.

Doctors: After his run in *Scrooge - The Musical*, **Jon Pertwee** has taken a well earned holiday in the United States. He is expected to return in May in time to record the new *Doctor Who* radio show.

Colin Baker spent a week in Turkey during early February playing General Chauvet in an episode from the second series of *The Young Indiana Jones Chronicles* entitled *Beersheba*. The first series is due for transmission in May in the UK via satellite station Sky One (who have also bought the new *Star Trek* series, *Deep Space Nine*). Hopefully the second season will follow shortly. Colin has also recorded some editions of ITV's *Crosswits*, on which he perennially appears when he is not touring in a play. But the bulk of his time is currently concentrated on getting his new production company, to be known as Visible Ink Television Ltd., off the ground.

A Rock Night was held at the Royal Festival Hall on March 2nd in aid of the charity War Child, which saw **Sylvester McCoy** and Radio One FM DJ Anne Nightingale introduce The Bhundu Boys, The Blues Band, and Denny Laine amongst others.

Companions: Roy Castle starred in *Wiv a Little Bit of Luck*, a review in tribute to the late Stanley Holloway in Leicester and Worthing during early March.

A whole edition of ITV's *TV Weekly* was devoted to *Emmerdale* on 11th February and of course **Fraser Hines** (the long serving Joe Sugden) was on hand to upstage presenter Anne Diamond.

Back from the Far East, **Deborah Watling** has just concluded a short tour as Ruby in *Alfie* by Bill Naughton starring and directed by Adam Faith. The show ended with a three week run at the Queens Theatre, Shaftesbury Avenue in March.

For those who missed her first time round, **Caroline John**'s regular appearances as the housekeeper to opposing politicians in *Harry Enfield's Television Programme* were recently repeated including the one where the politicians debated whether **Jon Pertwee** was the best *Doctor Who*. She has lately been appearing at the Orange Tree, Richmond in *The Artifice* by Susannah Centlivre.

Producers: Last year's Screen One film *Running Late*, which **Verity Lambert's** Cinema Verity co-produced with Peter Bowles Productions won a Golden Gate Award at the 36th San Francisco International Film Festival. When recently asked what she felt about BBC Director General John Birt's plans for the corporation she sarcastically replied "I do not know what John Birt's vision of the BBC is because I don't think he's told anybody." New Controller of BBC1 Alan Yentob has now announced that Cinema Verity's soap opera, the beleagured *Eldorado*, is to be chopped, leaving the company with a largly unusable village in Spain to dispose of.

Writers: As predicted in **DWM** 188, *Memento Mori* produced by **Louis Marx** has received a stack of nominations for this year's BAFTA Awards, namely Best Single Drama, Best Actress (Maggie Smith), Film/Video Photography – Fiction, Sound – Fiction, Film/Video Editor – Fiction and Design. **Judy Pepperdine** (costume designer on *Warriors of the Deep*) was nominated for Costume Design on *Miss Marple: The Mirror Cracked From Side to Side*.

Directors: Michael Ferguson, who, as a former producer of *The Bill* and *EastEnders*, injected new life into those soaps, has been appointed the new producer of *Casualty* for its eighth season which will be shown in the Autumn. He last worked on *Doctor Who* when he directed *The Claws of Axos*. Towards the end of 1992 he was at the centre of a court action brought by an *EastEnders* script writer who was dismissed after his storyline which had key characters killed in an IRA bomb blast was vetoed. The BBC paid £68,195 damages and an estimated £100,000 costs.

Miscellaneous: Davros Mark III **Terry Molloy** still plays the rôle of Mike Tucker in Radio 4's *The Archers* and has lately toured as the character in *The Archers In Murder at Ambridge Hall* by Andy Rashleigh.

As a result of the tragic death of stuntman **Tip Tipping** while recording *999*, a season of repeats from the first series was cancelled by BBC1 Controller Alan Yentob, but the second series due this Spring will continue.

This month sees the release of the latest re-coloured *Doctor Who* adventure, *Terror of the Autons* onto BBC Video. To win one of FIVE copies we have to give away, courtesy of BBC Video, all you have to do is answer the questions and send your answers on a postcard or the back of a sealed envelope to: Plastic Passions, Doctor Who Magazine, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Usual Marvel competition rules apply and multiple entries will be sent to the plastic sofa. Entries must arrive by 24th June 1993.

1: Name one other *Doctor Who* story written by Robert Holmes

....

2: Which other *Doctor Who* story do the Autons appear in?

....

3: Name one other *Doctor Who* story directed by Barry Letts:

Name: ....

Address: ....

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PUBLIC IMAGE

British video sales...

The announcement, as *The Dæmons* faded away on December 18th, that *Genesis of the Daleks* would recommence BBC2's classic *Doctor Who* repeats in 1993 caught many fans unaware. High hopes of *The Seeds of Doom* being dug up withered instantly; from the spectrum of candidates along the Fourth Doctor's long time-span, the most familiar had been picked again.

Genesis, Terry Nation's 'origin of the species' epic, set amid bitter warfare of Skaro, was shown twice in 1975: first to conclude Tom Baker's debut season, then as an omnibus repeat at Christmas 1975. Summer 1982 saw Davros and his 'Mark III Travel Machines' wheeled out again during BBC1's *Doctor Who and the Monsters* repeat season. This year's fourth repeat gives *Genesis* a unique status – the first adventure with four *scheduled* screenings on BBC Television. (Last year's repeat of *The Sea Devils* was also its fourth, but the 1974 omnibus repeat was unscheduled).

The popularity of *Genesis* among committed fans is undoubted. Rated Number Two in the latest all-time Favourite Story poll of the *Doctor Who* Appreciation Society membership, it was also voted favourite BBC Video release of 1992 by readers of **Doctor Who Magazine**. But could such familiarity prove vital to continued success? *Doctor Who*'s New Year audience was slightly down on January 1992's repeat season opener *The Time Meddler*. The 7.15pm time slot possibly weakened its ratings potential, however popular the story, as Friday night's episode of *Coronation Street* (from 7.30 - 8.00pm) loomed all too powerfully.

Audience figures, in millions, for *Genesis of the Daleks* within BARB's BBC2 chart were

Part One	**8th January**	**2.24m**	**22nd**
Part Two	**15th January**	**2.24m**	**25th**
Part Three	**22nd January**	**2.33m**	**25th**
Part Four	**29th January**	**2.12m**	**30th**
Part Five	**5th February**	**2.28m**	**28th**
Part Six	**12th February**	**2.30m**	***no position***

Each episode therefore averaged 2.25 million viewers and twenty-sixth chart position. No chart position was registered for Part Six due to extensive snooker coverage.

1992 was a vintage year for BBC Video. The year-end Gallup report confirmed them as the UK's Number One sell-through video label: via either units sold or retail value. BBC Video topped the charts with market shares of 10.2 per cent and 10.5 per cent. This despite having none of 1992's Top 30 sellers! As marketing manager Paul Holland said: "Lots of it's down to having a series of tapes... it was the whole catalogue, (and now) we've got a release schedule that's comparable with last year's".

Monthly additions to the *Doctor Who* range during 1993 should prove vital to continued success. The 4th January release of *Terminus* gave a surprisingly strong opening performance. This Davison story was the week's highest new entry at Number Nine – outdoing the final pair of *Blake's 7* tapes, which entered at Numbers Twelve and Fourteen. Wholesalers had indicated that the last adventures of *Avon's Five* would perform better, but the middle section of the Black Guardian trilogy surpassed them.

The following chart, published 23rd January, saw *Terminus* fall just ten places to Nineteen – still the week's bestselling BBC tape while *Blake's 7* Volume 25 plummeted to Thirty-Two and Volume 26 vanished altogether. That week saw CIC's new *Star Trek: The Next Generation* releases (volumes 57 and 58) warp in at Numbers Four and Five.

In the 30th January chart, *Terminus* dropped to Number Thirty-Two, while the *ST:TNG* tapes fell to Seventeen and Twenty-Two. Three weeks of sales were *Terminus*' sum total; but wholesale signs in early February were that its successor, *Enlightenment*, would open up its account just as strongly. More surprisingly, *The Twin Dilemma*'s general release was expected to result in almost equal sales, despite achieving Top Ten status on its 1992 Woolworths-only release...

Mark Wyman

1: Name one other story in which David Banks has played a CyberLeader?

....

2: Which other *Doctor Who* story does Fiona Walker (Lady Peinforte) appear in?

....

3: What was the name of the 1992 BBC-made *Doctor Who* documentary:

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This month sees the release of *Doctor Who*'s Twenty-Fifth Anniversary story onto BBC Video in an especially extended format with previously unseen footage. Added to this is a fifty-minute *Making Of...* documentary which makes *Silver Nemesis* one of the BBC's most exciting video releases. To win one of FIVE copies we have to give away, courtesy of BBC Video, all you have to do is answer the questions (on the left) and send your answers on a postcard or the back of a sealed envelope to: Silver Statues, Doctor Who Magazine, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Usual Marvel competition rules apply and multiple entries will be sent to the Cybermen. Entries must arrive by 24th June 1993.

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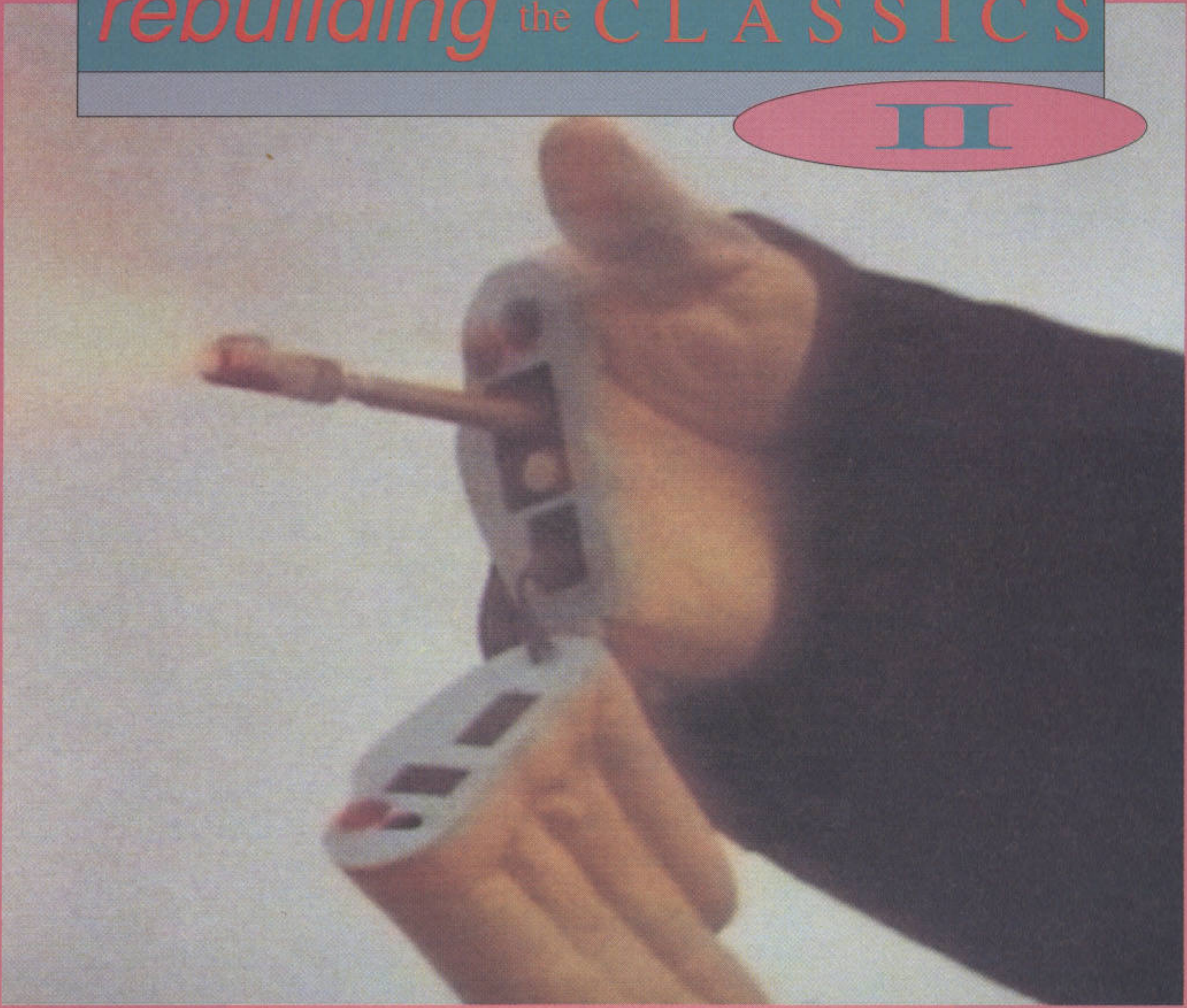
rebuilding the CLASSICS

II



In DWM Issue 196 BBC telecine engineer Steve Roberts explained how the recolourisation of *The Dæmons* took place. Now, with the BBC Video release of *Terror of the Autons*, and July's release of *Doctor Who and the Silurians* (still undergoing final restoration), Steve explains the problems that beset these stories and the as-yet uncompleted *The Ambassadors of Death*.

After completing work on the restoration of *The Dæmons*, project supervisor Ralph Montagu applied for further funding to enable an attempt to be made to restore three more Third Doctor stories. The application was successful, with funding this time coming from three sources – the Film & Videotape Library, Home Video, and BBC Enterprises Programme Sales.

It was hoped that *Terror of the Autons*, *Doctor Who and the Silurians* and *The Ambassadors of Death* would all be able to be restored using the same techniques developed for *The Dæmons*.

To recap briefly, the restoration process is based on combining the colour signal from an American off-air betamax videotape, with the BBC's high resolution black & white film recordings.

The first stage of the work was to have the 16mm film recordings transferred to videotape.The team had experienced problems with scratches, dirt, and sparkle on the film prints of *The Dæmons*, and so the BBC's Archive Selector, Adam Lee, agreed to have brand-new prints made especially for the project. A process called 'wet gate printing' was used, in which the original negative film is immersed in a liquid which fills in the scratches on the film, rendering them invisible on the new print.

The film recordings were transferred to tape in the BBC's Telecine department, mostly by Dave Hawley, who has worked on all the on-going BBC *Doctor Who* projects since *The Late Show*'s documentary *Resistance is Useless* transmitted at the start of 1992. Initially, *Terror of the Autons* and *Doctor Who and the Silurians* were transferred, with *The Ambassadors of Death* being done a few weeks later, by Duncan Bragg. Wherever possible, the restoration team try to use fans of the series to do this sort of work, as their empathy with the material helps to produce the best results.

At the same time the telecine work was being done, the American off-air recordings were being converted to our PAL video standard, and copied onto a new set of tapes.

EASIER START

After all the problems that the team had experienced during work on *The Dæmons* it was decided to start with the easiest story first – in this case *Terror of the Autons*. We were fortunate to have very good colour copies, and excellent film copies of the story, and so hopes were high that the results of the restoration would be very good indeed. It was a bonus to us that, unlike the other stories, the American tapes were in complete episodic form, rather than as a special compilation.

Restoration of *Terror of the Autons* took place in a single day – about a quarter of the time that it had taken to restore *The Dæmons*. At the same time that the Sunday morning audience at the DWAS' PanoptiCon XII convention last September were enjoying a specially produced BBC trailer for *The Dæmons*, the rest of the team were hard at work back at the BBC's White City building , setting up the critical alignment between the colour and black and white images. Once this was done, the two images stayed locked together practically all the way through each episode, the only breaks in recording being made to sort out minor picture faults. As the colour tapes were of complete episodes, there was no need to produce new end credit rolls, as had to be done for the other stories, and so this was a major time saver. However, the beginnings of the episodes were not particularly clean, so new credits were made up on paper, loaded into Paintbox, and keyed in over a clean background film supplied by the BBC Library. As with *The Dæmons*, an attempt was made to make Jon Pertwee's face appear to have a natural fleshtone – however the colours of the rest of the sequence are much brighter and more unusual than those used for that story.

DISSECTION

There was one major picture fault which was to cause the team a few problems. It occurred during the Doctor's dissection of the plastic doll. The black and white film recording had a major fault, lasting about half a second, in which the picture completely broke up due to the film recorder losing lock when the film was made back in the early Seventies. The first attempt to overcome this problem was to replace that particular part of the scene with 'raw' picture from the American tapes. Unfortunately, the effect of this was that the picture suddenly appeared to go out of focus for half a second, which was almost as disconcerting as the original fault!

The team had heard of Gazelle, an experimental device built by the BBC Research Department, which was designed to make slow-motion pictures appear smoother by 'inventing' new frames of video between the real frames. It was reasoned that if we fed the machine with video from before and after the disturbance, it might be able to make up the missing eleven frames. Unfortunately, it was all too much for the poor machine, the result being a mix-through from the first to the last frame, with only the movement of Benton's elbow being guessed at! However, Gazelle is still under development, and it may be possible to use it in the future. The team have talked about the possibility of using it to clean-up Episode 3 of the Second Doctor incomplete adventure *The Faceless Ones*, which has numerous picture jumps all the way through it.

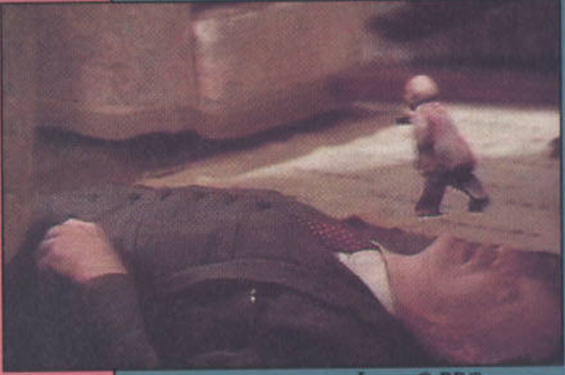
The final solution was to use the raw colour pictures, but put through a device called an 'aperture corrector', which gives the appearance of high resolution by artificially enhancing the edges of any object in the picture. The viewer is still aware of something happening, but the amount of distraction caused is much less than it was.

As predicted, the quality of the finished restoration was nothing short of excellent, much better than *The Dæmons*, which was now looking slightly poor by comparison!

ONTO THE SILURIANS

Work began the following week on *Doctor Who and the Silurians*, the longest story which the team had attempted to restore, with seven full episodes to be done.

As with *The Dæmons*, the colour tapes were a recording of a compilation transmission – again meaning that there were no beginning and end titles, and there were bits of scenes missing, particularly around the episode overlap points. Luckily, the team's experience on *The*



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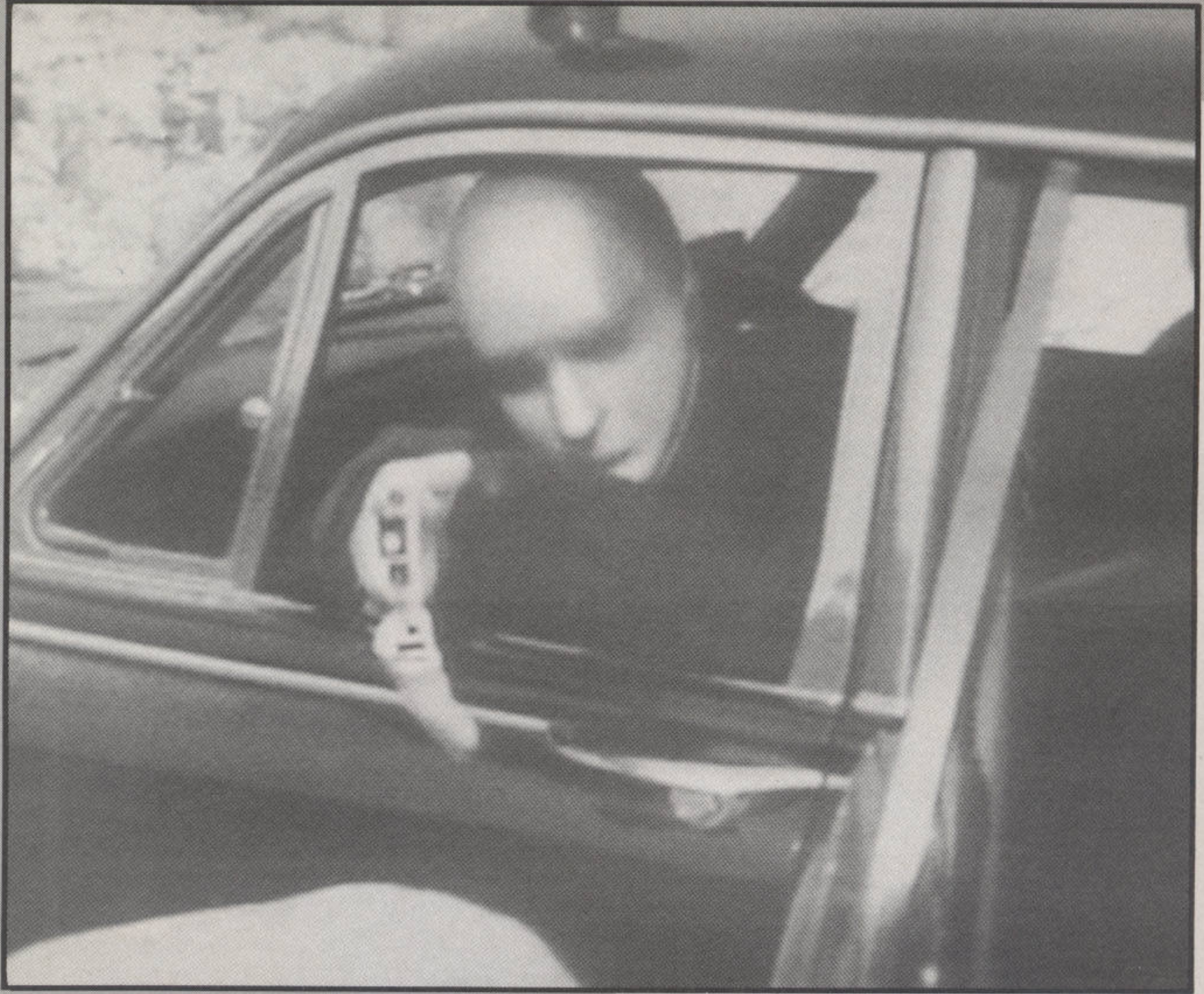


◄ *Dæmons* had led them to develop a number of ways to deal with missing colour footage, and all of them (and a few more!) would be employed over the following few weeks.

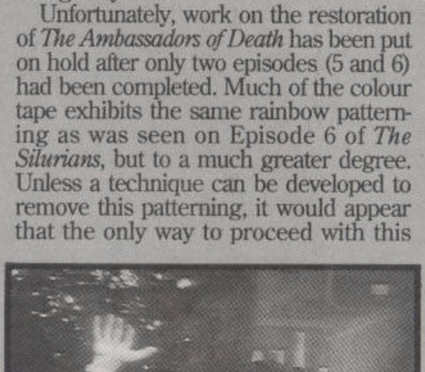
Some of the worst problems occurred during the scene in which the Doctor meets the Silurian in the cottage at the start of Episode 4. Some scenes were entirely missing from the colour copy, and a great deal of time was spent trying not to have to lose any footage because of this. Some sequences had to be hand painted frame by frame on Paintbox, an exceptionally tedious and time-consuming process.

There is also some interference recorded on the colour tape around the junction of Episodes 5 and 6, which causes rainbows of colour to be superimposed on the picture. At the time of writing, James Russell is developing a hardware/software package for the Apple Macintosh computer, which it is hoped will be able to reduce, if not remove, this patterning.

Fortunately, it is fairly mild, and only lasts for about ninety seconds.

One thing which the team had to constantly be wary of was the temptation to not just restore, but to also improve on the original. For instance, during the scene in which the Silurian is about to attack Liz Shaw in the barn, there are annoying white 'edit-flashes' at each picture cut. This was due to the way the original film sequences had been spliced together, and it would have been very easy to take out a frame at the beginning of each new shot to remove them. However, this would not be in the spirit of restoration, and the viewer would not be seeing a fair representation of the story as it originally was.

Unfortunately, work on the restoration of *The Ambassadors of Death* has been put on hold after only two episodes (5 and 6) had been completed. Much of the colour tape exhibits the same rainbow patterning as was seen on Episode 6 of *The Silurians*, but to a much greater degree. Unless a technique can be developed to remove this patterning, it would appear that the only way to proceed with this restoration would be to employ a 'colourisation computer', as used to colour Laurel and Hardy films made in black and white, for instance.



A sample of *The Ambassadors of Death* has been colourised for us using this technique, by American Film Technologie, the largest company of its kind in the States. The main differences between this method and the one currently used by Ralph Montagu, James Russell and the BBC team is one of technology. The BBC system is more advanced plus the *Doctor Who* stories have colour reference whereas on the Laurel and Hardy films, the colours are completely invented. That said, the AFT results are very impressive, but at a cost of over two thousand dollars per minute of finished programme, it will probably not prove financially viable to restore four episodes of one story using this method.

However, fifty thousand dollars may not be too much to pay if colourisation of one episode effectively releases a whole story, which would be the case for *Planet of the Daleks* and *Invasion of the Dinosaurs*.

Exactly what the future is for those two stories, *The Mind of Evil* and the semi-completed *The Ambassadors of Death* remains unclear at the moment, but rest assured, work is being done to find ways of restoring them to their former glory. ◄

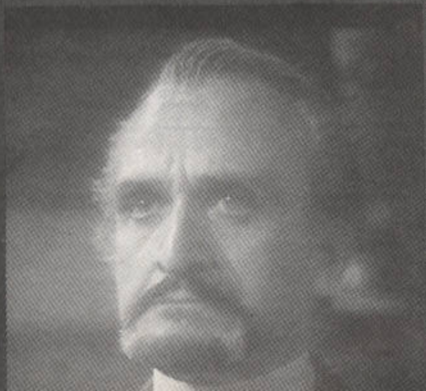
In Steve's previous article in this series, in **DWM 196**, he finished with an appeal for any of the missing Pertwee stories in colour, most likely to exist as off-air recordings made in America. In late February a **DWM** reader from Connecticut contacted the magazine to say that he thought he could help. Telephone contact was made; the conversation establishing that the collector had at least some of what the team were looking for in colour, but the details of which stories were uncertain. Arrangements were made for the cassettes to be dispatched to the BBC's New York offices where the tapes were viewed. The report came back that *Planet of the Daleks* and *Invasion of the Dinosaurs* were in colour! Not wanting to believe such luck until they had seen it for themselves, the team waited with baited breath for the cassettes to be shipped over. The idea that they may have found two missing episodes seemed too good to be true. Sadly, it was.

In fact, these stories were never transmitted in their complete form in the United States. It was only in the Eighties when the popularity of *Doctor Who* had taken off that these were re-packaged for US transmission with certain episodes (those existing only in black and white) removed. *Invasion of the Dinosaurs* started with Part Two, although the titles were changed so that it was called Episode One, Part Three becoming Part Two and so on, making this a five-part story. If this wasn't confusing enough, *Planet of the Daleks* had Episode Four captioned as Episode Three, excluding twenty-five minutes of story without any explanation!

When the letter was first received it really seemed as though the team may have had a real discovery on their hands - but it was heartening to see a reader taking note of our appeal!

So, to clarify – the team need colour copies of the following Pertwee episodes:
The Ambassadors of Death Episodes 2,3,4 & 7
The Mind of Evil Episodes One to Six
Planet of the Daleks Episode Three*
Invasion of the Dinosaurs Part One*

(*assuming this episode is from the original six-part version)



MISSING CLASSICS

In response to numerous requests for an up-date, we list below all the episodes of *Doctor Who* currently missing from the BBC Archive. As always, Adam Lee at the Archive would be delighted to hear from anyone anywhere who might be able to help track down any of these episodes. All communications will be treated in the strictest confidence.

TITLE	EPISODES MISSING
Marco Polo	1 - 7
The Reign of Terror	1 - 6
The Crusades	1, 2, 4
Galaxy 4	1 - 4
Mission to the Unknown	1
The Myth Makers	1 - 4
The Daleks' Master Plan	1 - 3, 5 - 9, 11 - 12
The Massacre	1 - 4
The Celestial Toymaker	1 - 3
The Savages	1 - 4
The Smugglers	1 - 4
The Tenth Planet	4
The Power of The Daleks	1 - 6
The Highlanders	1 - 4
The Underwater Menace	1, 2, 4
The Moonbase	1, 3
The Macra Terror	1 - 4
The Faceless Ones	2, 4 - 6
The Evil of the Daleks	1, 3 - 7
The Abominable Snowmen	1, 3 - 6
The Ice Warriors	2 - 3
The Enemy of the World	1, 2, 4 - 6
The Web of Fear	2 - 6
Fury from the Deep	1 - 6
The Wheel in Space	1, 2, 4, 5
The Invasion	1, 4
The Space Pirates	1, 3 - 6

Photo © Pat Gorman

Austen Atkinson-Broadbelt continues his investigations into the BBC's Radiophonic Workshop and talks to Delia Derbyshire, the lady responsible for creating the distinctive theme music back in 1963.

Delia Derbyshire made an impact upon the British music industry, by proving that electronic music could not only work within the context of radio and television, but could stand as highly creative and beautiful music in its own right. Derbyshire is better known to *Who* fans as the person who realised Ron Grainer's legendary score for the *Doctor Who* title sequence. The unreal quality of her *Doctor Who* music proved so successful that it introduced the programme for seventeen years.

In 1963, the general public had never experienced a piece of music like it - there was not one element of the signature tune that was performed in real time. Perhaps that is why the original *Doctor Who* title music is still heralded as the best version, thirty years after it was first heard. With the knowledge that women often found it difficult to pursue a career in the pre-Women's Lib era of the Fifties and Sixties. I asked Derbyshire to explain how she had succeeded where so many had failed.

"At school I wasn't allowed to study music. I studied mathematics, theoretical mechanics and physics. The most exciting part of physics was acoustics, although unfortunately my teacher didn't share my enthusiasm! So I was forced to teach myself. I learnt about acoustics and indulged my passion for music away from school. Later, I won a scholarship to Cambridge reading mathematics. That was a strange year, one third of my fellow students gave the course up and so I was given the opportunity of changing to another subject. Well I wanted to do music; to me that was a forbidden paradise. They eventually realised that I had a natural instinct for music and allowed me to enter the course.

"Radio had a very big influence over me.It was so important during the Second World War. Life was really very basic at that time and radio provided an essential escape and a greatly valued education. That influence stayed with me throughout my time at Cambridge. There were only a few women at the University at that time and so we were treated terribly. But I had the solace of my music. The musicians hated acoustics and the theory of sound, but when we studied that I was in my element. I found myself drifting away from the syllabus to learn about mediaeval and modern music. That didn't go down to well with my tutors. They wanted me to study the period 1650 to 1900, but it bored me. So I didn't do to well there!"

I asked her to explain how she had turned her ambition to work at the BBC into a reality.

"Because radio was so important to me I knew that I wanted to work at the BBC. Before I joined I went straight abroad with the Pembroke University Players doing sound effects for *Julius Caesar*. I had such fun, I just didn't want to come back to England! Eventually the BBC wrote to me and I went along for an interview. I impressed the interviewers and eventually became a studio manager. That was only just after the Radiophonic Workshop had started, but I had no idea how easy it was to get there. I was really happy as a studio manager until I realised that I could move to the Workshop and before I had even finished asking my boss for a transfer, he had his hand on the telephone. It turned out that I was the first person who had actually *asked* to go there. Previously people had been sent, usually unwillingly, for a six month attachment. I was allowed to stay longer and became the most junior person there, even though I was the most highly qualified.

"I joined in 1962 and the first thing that I did was to go off and tour around our European colleagues' studios like the ORTF to see how they worked. I was so brave – just marching in like that! It wasn't long until I returned and began work on *Doctor Who*. I had only done one other television programme before that called *Time on our Hands,* using beautiful abstract electronic sounds. So I was very inexperienced, but making something from nothing was my secret."

THE BEGINNING

Delia Derbyshire was involved with *Doctor Who* almost from the very start.

"Verity Lambert, the first producer, had just come over from ITV. She struck me as very high powered even then. She and the initial director Waris Hussein came to see Desmond Briscoe, the Organiser of the Workshop at that time and my boss. They said 'We've got a pilot of four episodes for a programme called *Doctor Who*, can you do some music?' The boss suggested that Ron Grainer should compose the score. The title sequence was done first, so Ron had a chance to see it before he created his score. He watched the opening graphics and did all of the timing with a stop watch. It was when Verity and Waris brought in the title graphics to show us that I met Ron for the first time. He was a lovely Australian. What a talent."

How were the sounds physically created for the *Doctor Who* signature tune?

"On that occasion I worked with Dick Mills. The *Doctor Who* music was quite a project. First of all it was a matter of translating notes on the page into cycles per second. Then translating the duration of notes into inches of tape at fifteen inches per second. We had to work out how on earth we could do the sounds. The swoops, the rising notes of the tune, were difficult. We used some some old valve oscillators to generate the initial sound. I was dead into using as much electronic sound as possible. The boss was on record as saying that it was impossible to make a beautiful sound electronically and it was my pleasure to prove him wrong. I'm sure that Ron expected that oscillator sound. The swoops were done and recorded at half speed. There was a lot of tedious work involved, but not one thing was done in real time. One didn't know where one was going, so it was a great journey of discovery.

"At that time there weren't two machines that ran at exactly the same speed, so synchronising soundtracks became very complicated. Our main recording machines were the BTR2 and the TR90, both of which ran at fifteen inches per second. There were two other machines the Ferrograph and the Reflectograph. Both of these machines ran at seven point five inches per second: half normal speed. It was very hit and miss, in fact it was a nightmare! That's why I'm so fond of the original version of the *Doctor Who* title music, because of the way it's never quite in synch. It's almost as though there's one dimension of time dragging against another and that they're going to join together. The bassline works like two notes together. The sounds that accompany the 'time clouds' in the titles were white noise, generated in part by the Wobbulator. That was a wonderful piece of test equipment, we often used it to treat sounds and it worked so well on *Doctor Who*."

The original *Doctor Who* theme music was created using a highly innovative technique. I asked Derbyshire if she realised, at that time, that she was creating something revolutionary?

"Oh yeah! We had to wait until the final mix to hear it, but oh golly I just remember being so delighted when it all came together. Because it was generated by making short sounds on tiny bits of tape we didn't even know if it would work. When I had done the various bits I had a feel for how it would sound, but we didn't expect it to sound *so* good. I was thrilled to bits when we did the first mix. I wanted to tell everyone! In those days people were so cynical about electronic music and so *Doctor Who* was my private delight. It proved them all wrong. It's not the fact that it was done well that's important, it's the fact that it was done at all. But it was Ron's genius that made the tune a success.

"After that first mix we had Verity and Ron over. We played it to them and Ron just stood there and chuckled! He was so pleased. He said, 'I can't believe you've been able to do this! I want you to have half of my royalties.' Unfortunately that wasn't allowed. Ron had intended to book a band to go behind what I'd done. But he was so delighted with what we'd created that he insisted on leaving it intact. Verity liked the music but wasn't ➤

Delia Derbyshire's famous realisation of Ron Grainer's theme was used well into the opening minutes of the first episode of *Doctor Who*. Photo © Barry Newbery

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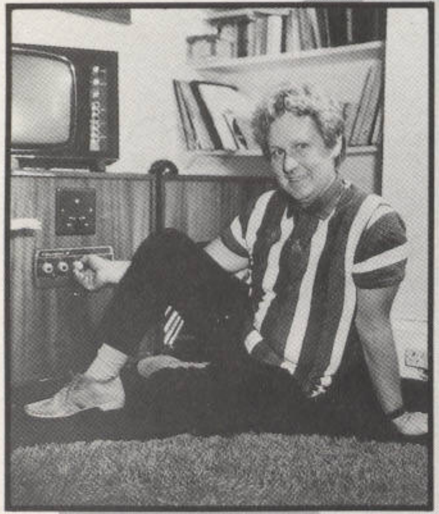
sure that it sounded right so she had us add on an extra line. In fact we had many requests for changes to the music from the various producers of the programme, so we cut it up and added a bit of glitter. Oh it was mutilated! I did some of that, adding another two bars and sounds and so on. I hated doing it.

"I remember an orchestral version came out very soon after the show began, I think it was done by Eric Winston and his Orchestra. He had someone at the back of the orchestra with an oscillator doing the swoops in real time. It sounded like some inane creature wobbling the oscillator, desperately trying to sound musical. I remember the disc-jockey David Jacobs picked it as his record of the month. I was disgusted!



Ron Grainer. Photo © BBC

FAME

"*Doctor Who* seems to be my only label. I remember being in a flat in summertime, with the sounds of the *Doctor Who* swoops drifting through open windows. That was lovely. It thrilled me to bits. God bless Ron Grainer. I was devastated when I heard of his death. He created so many scores like *Steptoe and Son, Man in a Suitcase*, *The Prisoner* and heaps of others including film scores. He was so talented. It was almost disastrous when he began to lose his sight. He was quite an ill man. It was cancer that took him in the end. He worked very hard, I miss him."

Realising how fondly she remembered Ron Grainer I asked her if she felt that subsequent versions of Ron's score had been true to his intentions.

"Peter Howell is brilliant! I know Brian Hodgson felt that Peter's version was superb. I think Peter is very talented, his is more accurate to Ron's *score* than mine. The original is lovely, but Peter brought something new to Ron's work. I was really upset about the more recent versions. I hated them! They just didn't follow the tune. I think Ron would have been disgusted with them."

How did some of Derbyshire's music concrete come to be used as stock music on the Pertwee story *Inferno*?

"News to me! I was still at the Workshop then. I'm sure nobody told me that it was being used. It often happens that my music is used without my knowledge. I heard some of my music on the radio last year but I didn't get a credit. Sometimes when people use my music they change it's name. For example, a few years ago I heard my music on *The Hitch Hiker's Guide To The Galaxy*. I wrote to the Producer who said 'Yeah, it's called *Dreaming*'. I've never done *anything* called that. They had picked out a piece which I wrote for a programme about the Aztec and Mayan civilisations. They put a new title on it and used it behind Peter Jones voice. Such is life!"

I wondered if the success of the *Doctor Who* theme enabled electronic music to become more acceptable?

"Even after the success of *Doctor Who* was established, I still had to fight prejudice against electronic music. But I suppose that the Workshop did influence the pop world. I was visited by Paul McCartney. In fact we lent his band, Wings, some speakers because theirs weren't good enough. I remember some crazy antics with Pink Floyd. Yeah they did want to learn our secrets. But there was still a lot of resistance to my work at the BBC. I remember bounding into the canteen and saying to the boss 'This producer's just listened to my music and he's going to use it!' His reply was 'You call that stuff music?!' I think that's why I was asked to take over the Workshop quite early on, but I wanted to do the actual stuff, to be hands on. I was desperately keen on creating new sounds. I could not have stood all of the bureaucracy."

What does Delia Derbyshire think of the pioneering sound effects work of Brian Hodgson and Dick Mills in the Sixties and Seventies?

"They have a talent for making something out of nothing, using ingenuity. The magic is to get sounds that are just lifted far enough away from reality. It's not the real sound of a volcano, it's not a real spaceship, it's like our perception of those sounds but different. They had to imagine sounds and make them a reality with very little equipment. Brian used to get me in to listen to some of his *Doctor Who* voice treatments on things like the early Cybermen, to see if I could understand what they were saying. Oh golly, sometimes he had to go back a notch because he had taken the voices too far away from reality. If ever I wanted a big dramatic sound he would lend it to me. They are a good pair, they work so well together. The Workshop wouldn't exist without them!"

Delia Derbyshire at the Radiophonic Workshop in 1963.

Many people in the music industry have called Delia Derbyshire a unique talent, I wondered how she felt about this label.

"I'm not! I have a certain way of analysing sound in my mind and creating a specific sound from scratch, which is unusual. I've never wanted to be on the inside of the music world, I've always wanted to be be on the fringe. What I hate is the way it went eventually, just pressing a button to generate a sound. Voltage control synthesisers were the great new flavour of the age in the early Seventies. It was being used more like a glorified electric organ. I don't like the idea of replacing a musician with presets."

It is obvious that her music means everything to Delia Derbyshire. I asked her to explain why she had left the BBC after only ten years into her career as a composer.

"I ended up working during the night. I was fed up with the petty bureaucracy at the BBC during the daytime. I remember one occasion when they interrupted my work just to query a sixpence claim for a bus journey! But the main reason for working at night was that I could plug the equipment through from all of the rooms in the Workshop into my room. I would always have to beg for equipment during the day. But at night I could just do it all myself. It was a very great physical strain. I couldn't see myself going on working all night, every night for the rest of my career. I gave my whole life to my music. The Workshop was a creative treadmill. I was trying to do an original sound for every programme. The only way to survive was to have a library of sounds. But I wanted at least one brilliant creative idea for each programme. That's why I worked for so long at night. I was a strange person as far as the night porters were concerned. I finally left the Workshop in 1973. I regard life as a joke, a game, so I don't have any bitterness. I made my own choices.

"The *Doctor Who* music was the only time in my whole career that I realised someone else's score for television. Thereafter I did my own scores for hundreds of television and radio programmes. I loved creating the score for the TV programme *The Long Polar Walk*, I had to get the feeling of trudging through snow. I worked all night on that one, until the cleaners came in. I remember using one of them as a guinea-pig on that track. I asked her how my music made her feel and she said, 'Oh really shivery!' I knew I'd succeeded. I created title music for a TV series called *Great Zoos of the World*. The producer called the boss and said, 'I want some music made from animal noises.' The boss replied 'That's impossible! But if it's impossible, Delia can do it!' I sorted a tape of twenty-four animal noises into rhythmic ones and tuneful ones and then put it all together. I was very proud of that. The most successful TV title music that I've composed is probably *Chronicle*."

Finally, I wondered if Derbyshire is pleased that she contributed towards *Doctor Who's* longevity?

"Yes! I'm delighted that *Doctor Who* is still so incredibly popular. Now that Ron has gone, I feel that *Doctor Who* is my baby and I have a single-parent responsibility for it. If the programme were reborn, I would dearly like to be its midwife."

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THE MISSING STORIES

THE Prison in Space

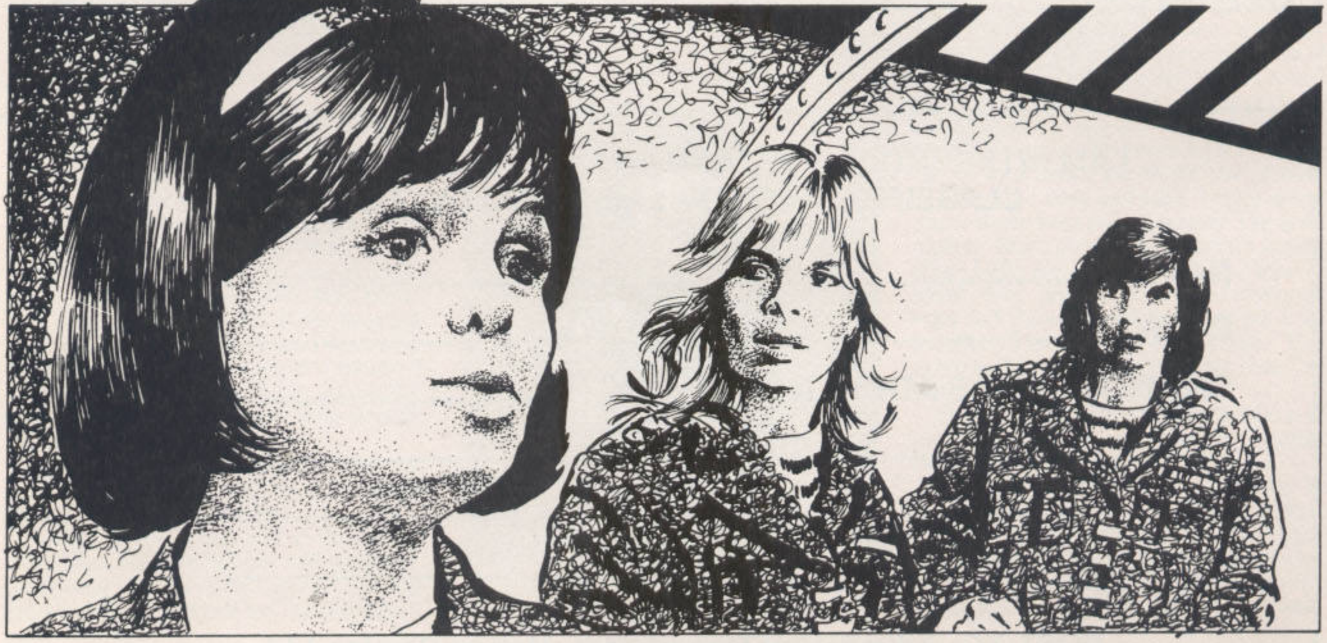
EPISODE TWO

Mavis explains that the Doctor and Jamie are beng projected by a radar beam to an escape-proof prison satellite where they will spend the rest of their lives. Meanwhile Zoe is to be instructed in the Words and Wisdom of Chairman Babs in order to correct her anti-social ways.

At the prison the Doctor and Jamie are double-marched to their cell after changing into numbered prison denims. There they meet up again with Albert, Mervyn and Garth – their permanent cell-mates from now on. The Doctor is livid about the whole deal, refusing to live out his natural life in gaol. No prison is escape-proof – all he needs is time. The others tell him that he'll have plenty of that.

Meanwhile, Zoe is beginning to ask some awkward questions about the morality and desirability of such a completely matriarchal set-up. She tells her two instructors about her life on Earth and how much fun it is to be a member of the gentler sex – even if one secretly *knows* that there is no such thing. Her two instructors listen eagerly.

In the central prison assembly room a bell rings and automatically all the cell doors slide open. All the inmates shuffle out and stand to attention by their doors – all except cell 5 where the Doctor and company slowly poke their heads out, unsure of what's happening. The guards order them out of their cell and tell them to line up like the others. At the sounding of a second bell, the prisoners march forward and stand behind long tables, awaiting the order to sit. A dolly-guard addresses the prisoners and, in particular, the "new members of sector 42". She informs them that this room and the cells off it will be their world for the rest of their lives. Anyone trying to escape will be placed in solitary confinement indefinitely. Immediate obedience and respect is demanded and anything contrary is to be punished by a "twinge" shot from their paralysing guns.



Two prisoners move to a wall serving hatch and collect trays containing plastic cups, plastic plates and by the looks of it, plastic food. The food is distributed and the guards instruct the prisoners to begin eating. Jamie's verbal disgust at the food results in a short "twinge" from an eagle-eyed dolly-guard's gun as a warning not to talk unless instructed. When the Doctor begins to remonstrate, he too is warned, in similar fashion. The meal is over, the prisoners are marched back to their cells. Jamie clutches his sore arm – the Doctor, a more tender part of his anatomy.

"That does it" says Jamie, "the absolute indignity of it all. I'm going to get out of this place if I have to start a revolution all on my own." The cell door closes.

Chairman Babs asks for a progress report on the re-education of Zoe. Captain Mavis sourly tells her than any re-education is being done by Zoe on her two instructors. Mavis turns on a monitor to reveal the guards asking countless questions of Zoe about fashion, courtship and the way men send women flowers and presents. The girl is obviously a corrupting influence. Babs agrees – with thoughts like these she could destroy the whole fabric of their society. As reason had failed she decided to allow science to speed up the process. It's time to use the 'Conditioner'. Mavis is delighted. Operating the system, a door slides open to reveal a tall, glass fronted cubicle. Turning back to the screen, she orders that the guards bring Zoe to the control room. There is a click as the microphone is turned off. The guards are horrified by the thought that they might have been overheard and hurriedly they march Zoe out towards the control room.

Back in the prison cell, the Doctor is still insisting that nothing can be made completely escape-proof and that there must be some way out of their predicament. The others tell him that such talk is pointless. Even if he did get out of the cell, how would he get into the inner complex and find the projectile room? How would he fire the projectiles and how would he deal with the armed reception committee at the other end? The Doctor remains adamant. However, what they firstly need is a detailed plan of the whole satellite.

"Then we're back to square one aren't we" says Jamie.

"Not," replies the Doctor, "if we could find a way of being allowed to walk around the satellite unobserved by the guards. Or unchallenged, at least." Jamie laughs aloud. "The only person who could walk around this satellite unchallenged would not only have to be one of the guard staff – but female into the bargain."

"I couldn't have put it better myself" says the Doctor, smiling slyly. Jamie is baffled.

Zoe is forced into the glass fronted cubicle under the supervision of Captain Mavis. She tells Zoe that they can't allow her corrupting ideas to spread. Operating a control the door closes and the cubicle begins to fill with what looks like steam until it completely obscures Zoe.

EPISODE THREE

The cubicle clears to reveal a rigid, zombie-like Zoe. Mavis barks an order and Zoe marches forward and sits. Dolly-guards place a large set of earphones on her and above her head, twin tape spools whine into action feeding high speed information directly into Zoe's brain.

In the cell, Jamie is protesting that the Doctor's plan will never work; they'd never get away with it. "*We* couldn't certainly," says the Doctor, "but *you* might". He explains that they have to obtain the layout of the satellite before they have a hope of escaping back to the planet and that the only way to get that is by one of them passing themselves off as a guard. "But all the guards are women," says Jamie. "So how could any of us possibly hope to . . ." Suddenly it registers and Jamie violently shakes his head. No! Not *that.* Not *him.* Never! The Doctor is puzzled by Jamie's attitude. Apart from being physically the most likely to get away with it, it wouldn't be the first time that he's worn a skirt. "A kilt," howls Jamie, "*isn't* a skirt!" "You choose your words," says the Doctor, "and I'll choose mine! Now all we need is the gear . . ."

The tapes above Zoe's head come to a halt and Mavis orders her to repeat aloud what she's learned. Zoe obliges by reciting Chairman Bab's inimicable sayings, one after the other. Babs nods, satisfied and instructs Mavis to begin stage two.

At the prison, the inmates are sitting at tables, all ready for their 'occupational therapy' period, a time when prisoners are allowed to occupy themselves with work of a creative and uplifting nature . . .

The Doctor, Jamie, Albert, Mervyn and Garth are each asked what they'd like to do and what materials they require. "Dress Making" replies Jamie with some embarrassment after a nudge from the Doctor. Garth decides to conduct some simple chemical experiments; Mervyn, wood carving and Albert, oil painting. The Doctor asks for a few hundred feet of copper wire as he wishes to create sculptures from an interesting source material. The guard is somewhat surprised by the requests but allows the prisoners to have their materials.

In the cell, Zoe is sleeping peacefully watched over by Mavis and her two instructors. As she leaves, Mavis tells them to inform her as soon as she awakes. The two instructors look at Zoe with regret. She has told them some wonderful things about a better, feminine way of life. Why did she have to be 'conditioned' and made like all the others?

"I'll never take the Sayings of Chairman Babs as gospel again," says one of the instructors, "not having heard how good life could be." The other instructor warns that if she's overheard, she'll be the next one for conditioning.

"And the sooner the better," snaps Zoe. She now is clearly awake and as unfeminine, militant and aggressively anti-male as Captain Mavis herself.

In the President's control room, Babs and Mavis look on delightedly at the result of the conditioning as Zoe dominates her two frightened instructors.

The Doctor and company are peacefully amusing themselves with their various chosen recreational tasks. As the patrolling guard turns away from them, the Doctor, Jamie, Albert, Mervyn and Garth all secrete bits and pieces of their materials into their prison denims. As the dolly-guard turns back, all five are silently back at work again.

The bell rings and rising from the tables, the prisoners march back to their cells and are locked in. As the guards leave the main room, the Doctor turns excitedly to his companions as one by one, they each reveal what they've hidden.

From Jamie – several pieces of material and a needle and thread.

From Mervyn – a piece of wood in the rough shape of a gun.

From Albert – several tubes of paint and a brush.

From Garth – half a dozen glass phials of liquid.

And from the Doctor – a long piece of copper wire. "Excellent," says the Doctor. "Now let's finish the job."

Back on the planet, the two instructors relate Zoe's tales ►

◄ to some of the other women. Disquiet grows and they realise that perhaps there *is* a place in society for man after all. One of the women asks them to repeat what Zoe had said about the way men courted women. To a rapt audience, they begin to explain about billet-doux, being serenaded by a small guitar and other forms of traditional courtship. The women all sigh in delight.

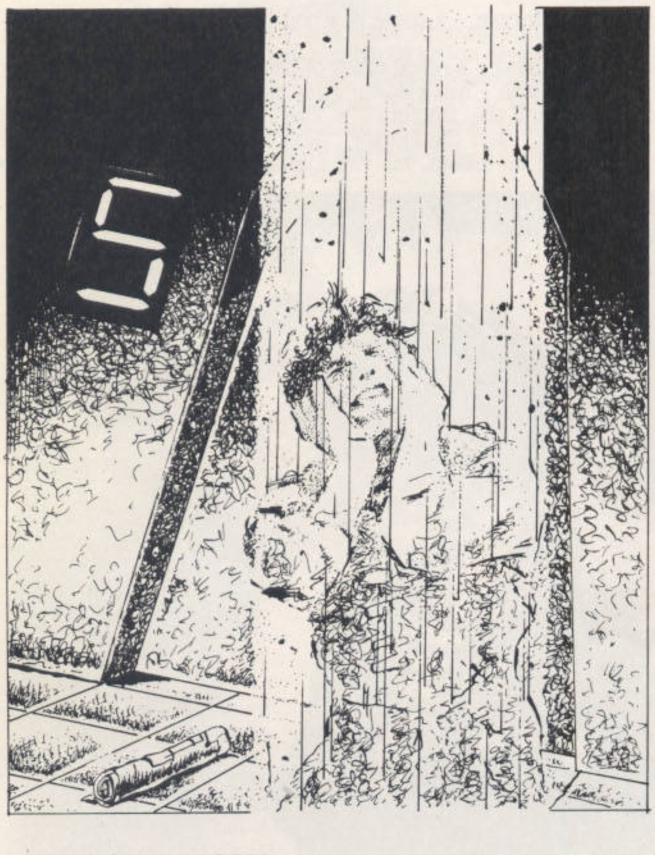
Meanwhile, Jamie is sewn into his dolly-guard 'costume' whilst Albert paints the dummy wooden gun made by Mervyn. Garth mixes and seals his phials of chemicals and hands them to Jamie. Taking his piece of wire, the Doctor forces it into the electric door lock and the wall light. Suddenly, all the lights fuse and the door slides open. Jamie slips out into the darkness.

In the prison control room, the guards are taken unaware by the events. The Sergeant switches on the emergency lights and alarm bells and checks all the monitors watching over the satellite. She calls all dolly-guards and commands them to report to the control room.

Jamie, hears the sound of double marching feet and quickly ducks into a doorway. A column of guards pass by and, risking all, Jamie joins the back of them as they march into the control room. The Sergeant tells them that someone has sabotaged the electrical circuits in sector 42. She orders the guards to surround the area in case of breakouts and shoot on sight anyone out of their cells. As she is talking, Jamie notices a plan of the complex hanging on one wall.

The guards begin to filter out of the room to carry out their orders and Jamie leaves with them. As they march down the corridor, Jamie doubles back and ties a make-shift smog mask over his face. Taking one of Garth's phials, he hurls it into the the control room. Immediately the place is full of smoke, blinding the remaining guards. Jamie dashes in, grabs the plan from the wall and leaves. Behind him, the Sergeant activates a large button on the wall.

Jamie runs quickly through the complex, into the main prison room and up to the cells. The Doctor tells Jamie to push the button outside the cell door and it will open. As Jamie does so, a column of bright light shoots down on him from above and he collapses to the floor.



EPISODE FOUR

The Doctor fuses the door circuitry again with the copper wire and drags Jamie into the cell closing the door behind him.

The Sergeant is told that once again the electrical system has been fused. She instructs the guards that as there is a saboteur in the satellite, every cell is to be searched to find the missing prisoner dressed, she thinks, as one of the guards.

The Doctor tells Albert, Mervyn and Garth to get the recovering Jamie back into his prison denims. As they are doing so, the dolly-guards open the cell doors and instruct the inmates to step out and be identified. Jamie, now back in denims and supported by Albert and Mervyn manages to stay upright and say his name correctly. Locking them all away again, the guards report that sector 42 is present and all correct. The ruse has worked and the Doctor jubilantly congratulates Jamie and begins to examine the plan of the satellite.

Chairman Babs is outraged by the reports of the mysterious saboteur. She insists that the culprit must be found. Zoe agrees suggesting that it probably has something to do with the Doctor.

The prison plan reveals that its main communication cables run right under the Doctor's cell. With just a few more odds and ends, he can put his final plan into action. The bell rings and the cell doors slide open signifying prisoners meal time. During the meal, the dolly-guards lecture the convicts about the futility of any further attempts to escape. The guard gives the Doctor a particularly hard stare. The Doctor smiles back all charm and innocence. Whilst the guard is distracted, Jamie and the others quickly deposit various items into their denims.

Babs and Mavis open communications with the satellite and ask the guards if the culprit has been found. The dolly-guard tells them that not only has the saboteur evaded capture but they also have nothing to show that the Doctor or his associates are involved. "I don't believe it," says Zoe.

In the cell, Jamie begins to prise up a piece of the flooring whilst the Doctor begins to construct a crude microphone from the various odds and ends taken from the dining area.

The dolly-guard is still assuring Chairman Babs that everything is under control when suddenly the screen fades as communications are broken.

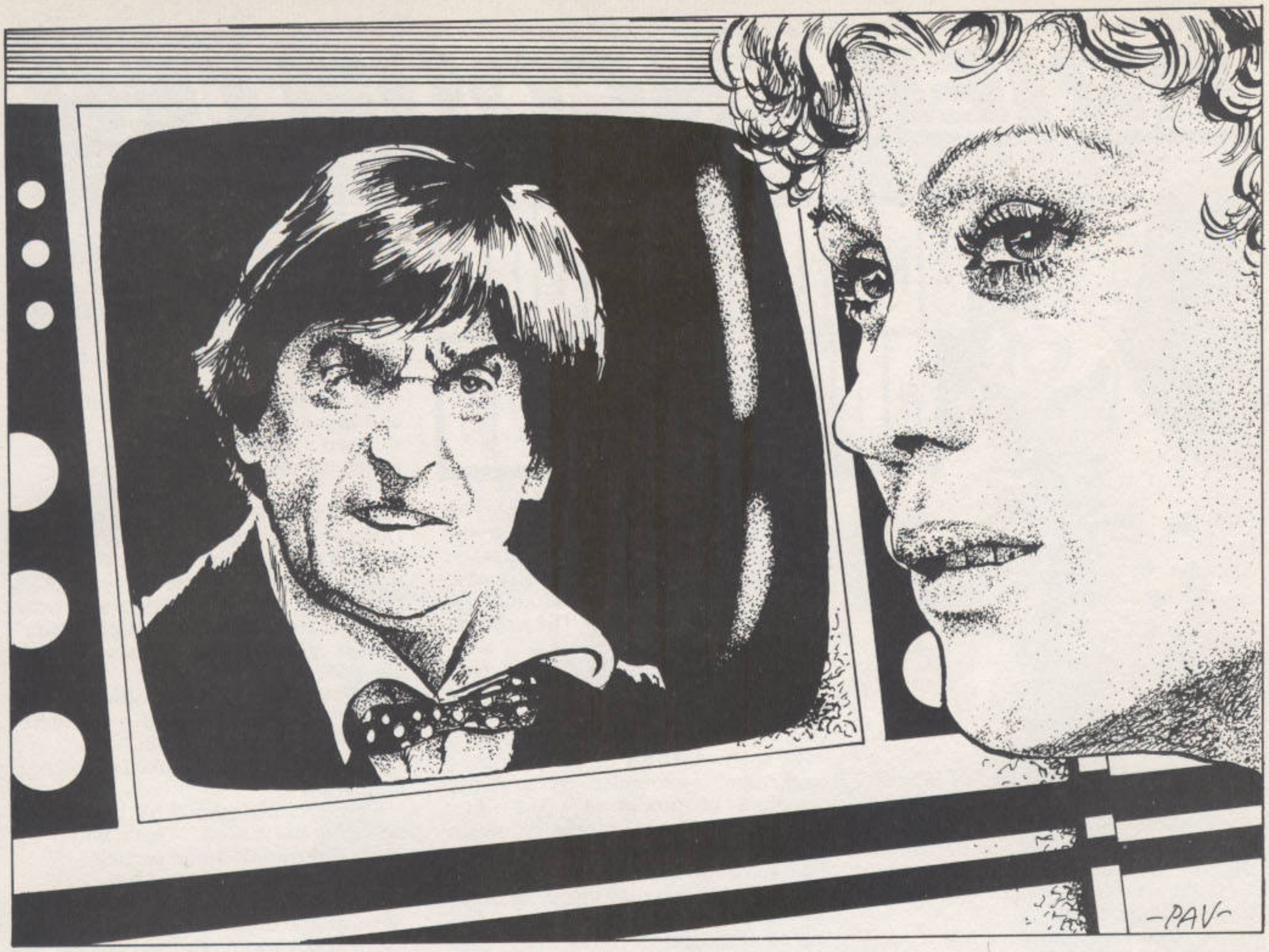
The Doctor connects up his microphone to the mass of disconnected cables lying on the floor and, having gained control of the intercom system, broadcasts a message to all the prisoners telling them that the time has come to revolt. In five seconds the doors will be fused open and they must use their numbers to overcome the guards and take over the satellite. The Doctor nods to Albert who kicks two power cables together and, in a shower of sparks, all the cell doors fly open. The prisoners rush out and overpower the guards whilst the Doctor and company make their way to the prison control room.

Back in the President's control room, Babs is still trying to regain contact with the satellite when the screen suddenly lights up of it's own accord and the Doctor appears with an ultimatum. He demands that by an Act of Congress, all the prisoners are to be given an amnesty and that Chairman Babs steps down and allows a democracy via votes for men. If the demands are not met, they will fire a series of nerve gas missiles from the projection capsules at the palace and other strongholds; bombs made by the Doctor in the satellite workshops. Whilst the gas will have no lasting effect, it will render everyone unconscious long enough for the prisoners to gain complete control.

Babs is furious, but knowing that she has no choice, she agrees to the Doctor's demands. To her, Mavis' and Zoe's surprise, all the other women cheer loudly, now totally dissatisfied with their lot. "Traitors!" shouts Captain Mavis. Zoe tells Chairman Babs that all may not be lost after all . . .

The Doctor calls a mass meeting and tells the prisoners that the demands have been met. Jamie leads the men in singing a jubilant *Should Auld Acquaintance* and slowly, the captive guards begin to join in.

The Doctor makes his way to the projectile room and is told that Babs wishes to speak with him. A smiling Babs tells the Doctor that she's sending up an ambassador with signed papers which guarantee what's been demanded. The Doctor is delighted when moments later the capsule arrives and out steps the old, sweet smiling Zoe. She asks that she be allowed to deliver a special personal message to the dolly-guards from Chairman Babs. On facing the guards, Zoe whips out a gun and levels it at the Doctor, the special message being "Our Glorious Chairman Babs does *not* negotiate with



traitors!" Zoe instructs the guards to grab the ring leaders. Jamie, Garth, Mervyn and Albert, too shocked to resist, are arm-locked by the girls. She warns the men to return to their cells, otherwise the Doctor will be shot with a blast from which he'll never recover. Jamie tells the men not to take any notice. Zoe would never carry out her threat and even if she did, what's the life of one man when so many are at stake?

"Let's not be hasty," howls the Doctor, "I may only be one man – but without me, you'll never win. And you'll never get back and away in the TARDIS, Jamie!"

Jamie realises that the Doctor has a point and advises the men to submit to Zoe's demands. All the prisoners go back to their cells except the Doctor, Jamie and the trio, who are to be taken back to face Chairman Babs.

Now the revolt is over, Babs sentences the five to be shot into space and then to be ejected, via parachute onto some remote uninhabited planet. Zoe and Mavis nod approvingly but the other women are visibly upset. The five are led away and strapped into an extra large capsule. Zoe asks Babs for permission to fire the projectile herself and moments later the prisoners are launched off the planet.

Inside the capsule, a **Standby For Ejection** sign illuminates. Jamie remarks that the flight was remarkably quick, they could have only been travelling an hour or so. There is a click and one by one they drop through a hole in the floor.

"Geronimo" says the Doctor sourly.

When they parachute down, they find themselves (with the exception of the Doctor who is stuck half way up a tree) in a woodland clearing. The Doctor takes charge telling the others that they must make a careful exploration of their new surroundings first. Suddenly they hear a cry and in total surprise, they see Chairman Babs burst out of the bushes, obviously distraught. "Don't tell me there's two of them," says Jamie.

The Doctor realises that for some reason, they've parachuted back onto the original planet. Babs tries to hide under a bush but is spotted and hauled out by the patrolling guards. Still in hiding, one of the quintet howls in pain as he backs into a sharp branch. The guards spin round, guns levelled.

"We wondered when you would show up" they say, revealing that it was they who turned the capsule around in mid-flight. The reason? The women had had enough of Babs' new society, so they had deposed her and founded a new, equal, democratic constitution. Babs is taken away.

In the control room, there are shouts and cheers as the Doctor enters but he demands to know what's going to happen to Babs, who is now strapped into the 'conditioning' equipment. The guards tell him that Babs is going to have a taste of her own medicine. The Doctor begins to object but it's too late. Babs is released and blinks herself awake, going immediately coy and girlish at the sight of the Doctor.

"My dear Doctor," she whispers, "Can it really be you? Light of my life. Man of my dreams . . ."

To his horror, Babs begins to advance on him. He shouts at Jamie to grab Zoe and run as other women begin to chase after him with cries of "He's mine!" Albert, Mervyn and Garth follow, fearing for the Doctor's safety.

Jamie arrives at the TARDIS and opening the doors, pushes the violently protesting Zoe in. The Doctor quickly follows, leaping into the TARDIS and closing the door behind him. Babs and the other women batter on the doors but the TARDIS dematerialises. The women wail in dismay for a moment but turn to see the other three revolutionaries. As they turn and give chase, Albert, Garth and Mervyn run like rabbits.

In the TARDIS, Zoe pounds on the doors, demanding to be let out. Jamie is furious and tells Zoe that if she behaves like a child, he'll treat her like one.

"You wouldn't dare" Zoe replies. Jamie snaps and picking Zoe up begins to give her a hard spanking. Zoe howls and then stops, shaking her head and looking slightly puzzled; the physical and mental shock having broken her conditioning.

"Where are we?" she asks. "Have we landed yet? I've had such a strange dream."

"Lucky you," replies the Doctor. "Mine has been more like a nightmare . . ."

◆

BRIEF ENCOUNTER

ANTI-MATTER WITH FRIES

A small area of the Arc of Infinity shrieked open and shrieked shut again. In the second between those two physics-shattering events, an oddly-shaped chunk of something that was not matter shot through at the speed of singularity.

The Ergon was not alive, yet it was animated by the sinister purpose of its renegade master. Its mission was to scout the site selected for the forthcoming temporal bonding. Within minutes, the smudgy globe of the planet Earth came into view. It chose what it believed to be the correct angle of entry and curved down through the atmosphere.

Something was wrong. It had materialised in a densely populated area, a street. Human creatures were pointing at it and making a strange hooting noise with their mouths. Laughter, that was it; a sound it recognized from its master's guffaws as he contemplated his imminent return to the universe of matter.

"Oi, mate," shouted a human nearby. The Ergon turned angrily. "The fun run's next Saturday."

Fun run? Next Saturday? What was the human referring to?

Slightly annoyed, it decided to continue its survey and explore. It pushed open a set of doors and walked into a cool, dry building decorated in red and white. It deciphered the Earthling script above the counter at the far end. It read *Finger lickin' good.*

The Ergon advanced on the immature humanoid female behind the counter. She was dressed in the same red and white colours. Like the humans in the street outside, she was laughing.

"All right, Barry," she gasped, "I said I was bored, but you didn't have to go this far."

The creature bristled. This foolish being of matter was flirting with oblivion. How dare she address the Ergon, noble servant of the greatest mind in all the universes, as 'Barry'! It leaned closer to read the name badge on her lapel: DOROTHY. The title was unfamiliar.

"Here," the Dorothy human continued. "Don't tell anyone." She held out a strange object. The Ergon gripped it in its claw and carried out a swift analysis. Strips of some organic compound, surrounded by a flimsy container of processed plant fibre. Could this substance provide sustenance to the humans? If so, they were indeed a puny race.

"Go on," jeered the Dorothy human. "Get one down your beak, Bazza!"

How it longed to convert her. After all, slaves would be needed to install the booster element supplied by the Gallifreyan mole. But that pleasure would come later, on the second stage of the mission. Regretfully, it turned and stalked stiffly from the building. The sound of the female's mocking laughter echoed in its ears. No, these foolish Earthlings would not present any problems for its master.

It zoomed back home to the universe of anti-matter.

Omega flexed his fingers impatiently. He still wasn't sure about his new apparel. Taste had never been one of his strong points. Back in the Dark Time, Rassilon had often teased him about his wedge heels. And that from a man who thought a handlebar moustache the height of fashion!

Suddenly, his psycho-kinetic servant was back. "Where have you been?" Omega growled doomily. "The mission should have been completed in a shorter time period. And what is that?" He pointed to the bag in the Ergon's claw. The mute creature raised his arm to allow its master a closer examination.

"Ah, yes," mused Omega as he examined one of the strips. "A Sol Three delicacy renowned throughout the matter universe. Deep fried to accentuate its natural flavour. And as it has passed through the Arc, it is mine to enjoy!"

He brought it to his lips, munched and spat it out immediately. "Fool!" he shouted at his hapless servant. "Where is the sodium chloride!"

"The weird bit was," Ace told the Doctor many years later over a game of table tennis in the Cloister Room, "it wasn't Barry Groves. He always denied his stunts, yeah, but Midge was with him that afternoon, over at Upton Park. I never found out who it was in that get up."

The Doctor parried another of her shots effortlessly and frowned. "Describe him to me again."

Ace shrugged. "Well, like I said, a big lumbering hen."

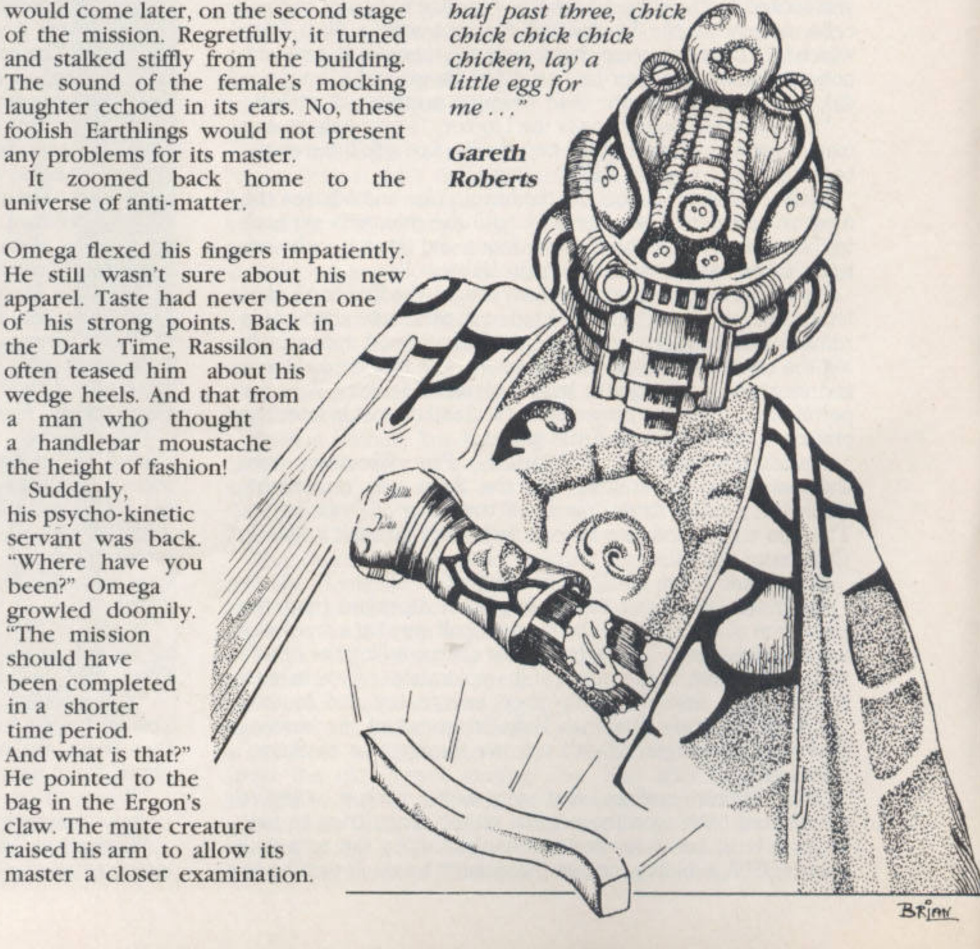
The Doctor dropped his bat, shook his head and tutted. "That's why I've never enjoyed costume parties."

"Eh?" Ace shouted after him.

But he was already up and out through the door on his way back to the control room. He had started to sing.

"Well I haven't had an egg since Easter, and now it's half past three, chick chick chick chick chicken, lay a little egg for me . . ."

Gareth Roberts



ARCHIVE FEATURE

Photo © BBC

Serial 6L

WARRIORS OF THE DEEP

PART ONE (drn: 24′48″)

Earth. The year, 2084 AD. The crew of an underwater military instalation known as Seabase 4 briefly detect a small submarine craft. This is a projectile containing three Silurians – Icthar, Scibus and Tarpok – who dock at an underwater base. A probe sent to investigate is destroyed by a creature the Silurians call the Myrka. Moments later, Seabase 4 is put on missile alert by the base computer. An essential member of the crew, synch-operator Lt. Michaels, has died in suspicious circumstances. His replacement is a nervous student called Maddox who is not ready to take the responsibility of launching the missiles. Maddox confides his concerns to Karina, but his instability has also been noted by Controller Nilson, who informs the base's medical officer Dr Solow that their opportunity will soon arise . . .

The missile run is a simulation only, but the stress on Maddox, who has been connected to the computer by sockets in his cranium, causes him to collapse. In the PS Unit, Solow and Nilson trick Commander Vorshak into releasing Maddox's programming disc to them so that they can reassure Maddox's conditioned mind. Instead they program him to obey their instructions.

The Doctor has agreed to show Tegan some of her future, but when he materialises the TARDIS in space, the ship is threatened with attack from the Sentinel Six satellite for landing in a forbidden military zone. The Doctor averts destruction by dematerialising, with the damaged and out-of-control ship arriving in a storage area of Seabase 4. The Doctor explains that Earth is divided into two power blocs, poised on the brink of war. Turlough accidentally triggers a security system, meaning that soon combat marines, led by Bulic and Preston, are searching for them.

The Silurians start to revive a group of Sea Devil Warriors from their centuries of slumber in the underwater caves. The Doctor plans to set off the base's reactor alarm as a diversion, but Bulic's team arrive in the reactor room and in a struggle, the Doctor falls from a gantry into the water tanks below . . .

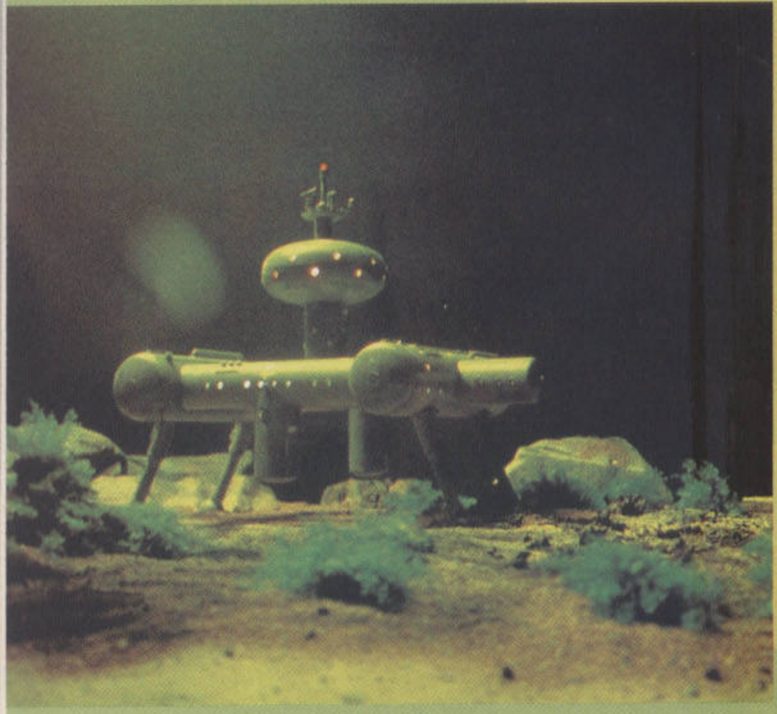


Photo © Mat Irvine

PART TWO (drn: 24′04″)

Tegan and Turlough flee from the reactor chamber with marines in pursuit but are separated. The Doctor turns out not to be as lifeless as thought. Emerging via a hatch in the base of the tank, the Doctor switches his sodden clothes for a radiation suit worn by a guard who has been stunned by Turlough's booby-trapped door. Turlough is soon captured and taken before Vorshak on the bridge. The Doctor confronts Vorshak to explain their presence; Preston's discovery of the TARDIS confirms his story and Tegan is also brought to the bridge.

Sauvix, the commander of Sea Devil Elite Group 1, meets Icthar, sole survivor of the Silurian Triad. Together, the Silurians and Sea Devils will take over Seabase 4. The underwater craft is detected by Vorshak's team, but the Doctor, recognising the Silurian Battle Cruiser, knows the humans have no defence. A particle supressor knocks out the base's defences, and the Doctor tells Vorshak to meet the Silurians in peace.

Airlocks 1 and 5 soon come under attack. Whilst Vorshak, Bulic and Preston help with defences, Nilson and Solow activate Maddox to sabotage the base systems. They are discovered by Karina, who Maddox is forced to kill.

A huge reptile called the Myrka breaks in through Airlock 1, and when the Doctor returns to rescue Tegan the pair are trapped behind a bulkhead with the advancing menace . . .

PART THREE (drn: 24′02″)

In order to have the bulkhead opened, Turlough goes to the bridge and threatens Nilson with a gun. The door is opened letting the Doctor and Tegan escape, but the Myrka is also able to advance into Seabase 4. Vorshak's team at Airlock 5 are confronted by Sea Devil Warriors which seem immune to their weapons. The Doctor tells Vorshak that he can stop the Myrka by using an ultra-violet convertor, which Preston helps him set up in a corridor.

Maddox has almost completed his sabotage, so Nilson sends Solow to the escape pod where he will meet her. En route she is killed by an electric shock from the Myrka. Vorshak and Preston return to the bridge to find Nilson and Maddox still at work. The Silurians enter the base behind the advancing Sea Devils: their aim to use the base proton missiles to trigger a war and destroy humanity. Turlough and Bulic are captured and locked up in a bunk room.

The Doctor uses the UV convertor's light to kill the Myrka and returns to the bridge with Tegan. With the launch systems now wrecked, Nilson lets Maddox die and grabs Tegan as a hostage to make for the escape pod. The Doctor pursues him into the corridors, and uses the UV converter to blind Nilson so that Tegan can escape. Nilson stumbles into Sauvix's group of Sea Devil Warriors who kill him, and then turn on the Doctor and Tegan . . .

PART FOUR (drn: 24′25″)

The Doctor and Tegan are captured and taken to the bridge, where the Doctor recognises Icthar. Since the reptiles' two previous attempts to live in harmony with mankind have met with attacks on them, they have decided to trigger a war to destroy humanity by launching the Seabase 4 missiles at the opposing power bloc. To override the need for a synch operator, the Silurians connect a manipulator into the computer.

Tegan and Preston are placed in the bunk room with Bulic and Turlough, but the quartet soon escape via the ventilation shafts. On the bridge, the Doctor manages to slip away and join them as Vorshak is being forced to help with setting the missiles for launch. The Doctor's party go to the chemical stores where there are canisters of Hexachromite Gas, lethal to marine life. The gas destroys Sauvix and a Sea Devil which enter, but Preston is killed. Reluctant to kill the Silurians, the Doctor tells Bulic to feed the gas into the ventilation system whilst he makes a last attempt for peace.

On the bridge, the Doctor finds that the missile run has already begun and that the Silurians are immune to reason. The gas soon stops the reptiles and the Doctor tells Vorshak their only chance to abort launch is to connect himself to the synch-system – although it may burn out his mind. The Doctor manages to punch in the abort codes just in time to stop the launch, as a dying Icthar shoots Vorshak. Surveying the scene of dead reptiles and humans the Doctor bemoans "There should have been another way . . ."

Producer John Nathan-Turner wanted to have a 'monster' season for the twenty-first year of *Doctor Who,* redressing the balance after a run of stories which dealt mainly with one-off villains. Script editor Eric Saward agreed, and together they set about finding an old enemy for the Doctor to battle against in the season's first night. Nathan-Turner also attempted to get a bigger budget for the next batch of episodes, only to be told by Bill Cotton, the managing director of BBC TV: "All I want is another twenty-six like last year."

Johnny Byrne, a regular writer on the show at the time, wanted to do a Sea Devil story, and the production team asked him to add the Silurians to his storyline. The writer envisaged these reptiles as being a parallel to the insect world, with the Silurians being the superior species to the killer elite drones of the Sea Devil Warriors. He had also admired the 1982 serial *Earthshock* in terms of its action and battle sequences, and asked Saward if he could develop a similar type of adventure. The storyline was being written in June 1982, after production of Byrne's *Arc of Infinity*.

The major influence on Byrne's story outline was a thinly veiled satire of world politics at the time, with the West and East power blocs – each with massive firepower trained at the other. The storyline revealed an even more nightmarish scenario in the near future, with the blocs set to launch proton missiles at each other from undersea bases. Throughout the script it was never indicated *which* power bloc controlled Seabase 4, nor where it was located on Earth. John Nathan-Turner was keen that the date should be defined as exactly a hundred years into the future, 2084 AD.

The piece was structured like a World War One movie, moving rapidly with battle after battle. According to director Pennant Roberts, Johnny Byrne had also re-used many plot elements from an episode of *Space:1999,* an expensive science-fiction film series of the Seventies on which Byrne had been writer and script editor. Byrne himself cites this as an inspiration, referring in particular to a script by Christopher Penfold called *Guardian of Piri.* None of the episodes had an obvious parallel to *Warriors of the Deep,* apart from the element of Maddox (in *Warriors...*) and Kano (in *Space: 1999*) having cranial implants by which they could be hooked up to computers.

INITIAL IDEAS

Throughout *Warriors of the Deep* the Silurians and Sea Devils referred to each other and themselves by those names – names which had been ascribed to them by humans back in the Seventies serials. This ignored the sequence in *The Sea Devils* Episode Two in which creator Malcolm Hulke had gone to great pains to correct his earlier mistake, in *Doctor Who and the Silurians,* of saying the reptiles hailed from the silurian era, naming them instead as the Eocenes (although this term was equally inaccurate). Byrne had seen both *Doctor Who and the Silurians* and *The Sea Devils* when originally shown on BBC1 and was given a chance to view the serials again. In particular he admired Hulke's abilities to pace a storyline.

The first drafts were very long indeed, with some episodes timed to run closer to forty-five minutes than twenty-five. Substantial cuts had to be made, mainly to the first two instalments. Saward found that the scripts simply operated on too grand a scale for *Doctor Who,* requiring too many speaking characters and sets for the allowed budget. Keen to make the script work as intended, Saward battled to rewrite elements of it without losing Byrne's original intentions, although in retrospect has said that he felt the story was unworkable.

The script for Part One indicated that Seabase 4 had a circular, central base with different parts of it radiating outwards. The multi-national flavour of the Underwater Service personnel was evident with Lt. Karina being defined as Asian. Bulic's rank was denoted as Combat Marine Officer, the original synch-operator's name was Michel (not Michaels) and Maddox was generally referred to by his first name of Paul. The biggest change though would come with the character of Solow, whom Byrne wrote as being an intense and elderly male psychic surgeon. This was altered by the director to give more variety to the characters. Icthar was the only named Silurian, the other two being denoted merely as First Companion and Second Companion.

The script for Part One lost a scene set in the PS Unit with Karina warning Nilson about Maddox's instability, showing Nilson was glad to learn the information. The Seabase Probe destroyed by the Myrka was originally featured a great deal more, with scenes set on board the manned craft showing a pilot called Hanson and his crew of three sending back reports to the base about the creature that was attacking them. The Myrka could be seen through the porthole and was described as "seven feet high, vaguely manshaped, its face part-fish, part-beast. The creature has a slimy, armoured hide and massive clawed hands."

At the climax of the missile run, Maddox was to go berserk and start smashing the synch-equipment until stunned by Nilson. Other deletions included several bridge scenes, such as one of Bulic and Vorshak listening to a playback of the Probe's last report before destruction. The scenes at the end of the episode were not set in a reactor, but in a hydro-chamber, where fresh food was grown using UV heat in an intensive underwater kitchen garden.

The script for Part Two had fewer changes. The Doctor was to have found his 'borrowed' radiation suit in a corridor emergency locker, and a long sequence of Turlough and Tegan changing into skimpy bathing costumes to hide in the Seabase's recreational solarium (only to be stopped by Bulic because they had no ID discs) was dropped. Tegan's capture by Preston was originally to be as she left the TARDIS, having just changed out of her solarium clothes. The Sea Devil Warriors and the Myrka were supposed to be shown walking along the sea bed to attack the complex. The recording script indicated that the Sea Devils would be CSOed over the the filmed model footage of the sea bed. The script erroneously defining the Silurians also as sea dwellers. A short scene of Vorshak getting the palm prints of Tegan, Turlough and the Doctor so that they could move around the Seabase was also dropped.

Part Three was generally a lot closer to the finished production regarding the plot, although the Doctor explained more about how the Myrka was part-beast and part-biological machine. The character of Paroli was un-named, merely referred to as First Combat Marine, and there was no scene set in the bunk room with Turlough and Bulic at the end of the episode – all this material was in the script for Part Four.

The script for Part Four proferred some potential continuity errors with the Doctor recognising Icthar as the only survivor of the Silurian Triad, and actually referring to him by name (presumably indicating that Icthar was the Silurian Scientist from the earlier story). The original dialogue though indicated that Icthar knew the Doctor as "the Time Lord of Gallifrey" and instructed the Sea Devils to search for the Doctor's TARDIS. These errors were spotted by Ian Levine, who at the time was acting as an unofficial consultant with regards continuity aspects of *Doctor Who*. Generally any such minor details spotted by Levine would be taken on board by the production team, providing it did not affect the storyline too drastically. Thus in the final version, the references to Time Lords and TARDISes from Icthar were deleted.

Saward's rewrites placed Turlough more in character during the earlier scenes of the episode, with the youth's streak for self-preservation very much to the fore. Likewise, the Doctor's determination to avert conflict and death was more heavily emphasised in the final version: the scripts did not have him instructing Tegan and Turlough to revive the Silurians with oxygen, nor his speech about humanity's less likeable aspects. The original meeting between the Doctor and Tegan with Turlough and Preston was to have seen the Doctor and Tegan being threatened by Sea Devil Warriors and then rescued, and several scenes were to have been set inside the Sea Base ducting. Another major change instigated by Saward was the killing of both Preston and Vorshak, to emphasise the horror of the conflict. Byrne's script had both surviving, whilst in the teleplay Bulic is the sole speaking character left alive apart from the TARDIS crew.

ROBERT'S RETURN

The director hired by Nathan-Turner to oversee *Warriors of the Deep* was Pennant Roberts. He was the first director that Nathan-Turner had hired who had worked on *Doctor Who* prior to his appointment as producer. Since his last serial, the aborted *Shada* in late 1979, Roberts had worked on series such as *Juliet Bravo* and *Tenko* (casting Louise Jameson as Blanche). It was because of Roberts' work on *Shada*, sections of which had been used in *The Five Doctors*, that the two men had come into contact, and Roberts had been offered the next serial in production.

Make-up was to be handled by *Who*-newcomer Jennifer Hughes, and she gave a distinctive type of eye make-up to all of the Seabase 4 personnel. Costume designer Judy Pepperdine was also new to the series, although Tony Burrough had been a set designer as far back as *The Keeper of Traken*.

The intention with both the Silurians and Sea Devils Warriors was that visual effects, costume and make-up should work together and produce new designs for each monster. Although updated, these were to be clearly based on the original designs seen in 1970 and 1972, although the previous versions were felt to look dated. During the redesign of the Silurians it was decided that the third red eye set into the creatures' forehead should now illuminate in time with its speech, to show which of the reptiles was talking (using a microphone inside the mask to activate it). In *Doctor Who and the Silurians* however, this had clearly been defined as a means by which the Silurians could kill, inflict pain or operate their equipment. The new Silurian and Sea Devil heads were designed by Stan Mitchell, and made by UNIT 22, a group of freelance specialist props builders. The Silurian masks had a peg inside them which could be moved by the actor's jaw as he spoke his lines to indicate some additional movement.

One of the original Sea Devil heads was located as the basis for the new set of masks to be made, although the fins were altered to allow for their Samurai style helmets. Two of these masks were given radio controlled eye mechanisms to allow them to blink (one of these being used for Sauvix, the leader), although unlike the 1971 versions there was no radio controlled mouth which allowed them to actually speak. The Sea Devil Warriors were given more bulk, in order to make them look more invincible, and it was decided that armour would replace the famous 'string vests' of the Seventies which were considered too comical. Both monsters were primarily redesigned by Judy Pepperdine.

The original intention was to do the studio filming at Ealing from Tuesday 14th to Friday 17th June. After this would come a fortnight's rehearsal at Action prior to recording in studio on Thursday 30th June and Friday 1st July. There would then be another fortnight up to the final taping from Wednesday 13th to Friday 15th July. However, at this point a General Election was announced and the BBC's studio allocations had to be revised around coverage of this political event.

As a result, the first recording block had to be pulled forward by a week to take place over Thursday 23rd and Friday 24th June. It became clear that the tank at Ealing where it had been planned to film was not going to be available for the new dates, and alternative facilities would have to be found. Shepperton Studios offered a similarly vast tank, and since this was not BBC premises (unlike Ealing), there was no ruling which forbade the use of Outside Broadcast videotape equipment. This was more attractive to the production team, since all the live action material could now be made on videotape, meaning that there would be no jarring jump suddenly to film sequences. Special facilities material was now to be recorded on OB videotape from Tuesday 28th to Thursday 30 June. The second recording block would not be affected.

The regular cast rejoined the show: Peter Davison, Janet Fielding and Mark Strickson. The last work they had done on *Doctor Who* had been the studio recording for *The Five Doctors* at the end of March. Since then they had all attended the BBC's Twentieth Anniversary celebrations for *Doctor Who* at Longleat over the weekend of April 3rd/4th 1983. Over the Spring, Davison had also taken part in a Christmas special of *All Creatures Great and Small*. Janet Fielding had decided in May that she would leave *Doctor Who* part way into the new season, knowing that Peter Davison was planning to leave towards the end of the run.

Cast as Solow was European horror actress Ingrid Pitt, who had previously appeared in *Doctor Who* playing Queen Galliea in Episodes Five and Six of *The Time Monster*. Tom Adams (Vorshak) was best known for his rôles in two BBC series: *Spy Trap* and *The Enigma Files*. Ian McCulloch (Nilson) had also made an impact during the mid-Seventies when he starred as Greg Preston in the BBC telefantasy drama *Survivors*, and was a good friend of Roberts. Nigel Humphreys (Bulic) had appeared in the *Mission to Destiny* episode of *Blake's 7*, whilst Martin Neil (Maddox) had been one of Southern TV's *Freewheelers* in the early Seventies.

Of the rest of the cast, Stuart Blake (Scibus) had appeared on *Doctor Who* twice before, as Zoldaz in *State of Decay* Part Three and as a Commander in *The Five Doctors* a few months earlier. James Coombes had been hired on the show before in small rôles, such as a Krarg in the abortive *Shada*, and was now to play Paroli.

In rehearsals, Pennant Roberts recalled Byrne coming up to him and congratulating him on his work, saying it seemed better than the unidentified *Space:1999* 'version'. On subsequent occasions however, both Byrne and Saward commented how weak they felt the direction was, and Byrne was absent during all the actual recording on other work outside the country.

For the set designs, Tony Burrough studied photographs of nuclear submarines, nuclear power stations and NASA HQ to arrive at suitable visuals for Seabase 4. Many of the trimmings for the sets hailed from his earlier serials, most notably small portable computer banks from *Four to Doomsday* which were used in the PS Unit and on the bridge.

Model work for the serial included a variety of underwater shots made on 16mm film such as Seabase 4 itself which sat in a false perspective set behind a water tank which contained an assortment of fish. A close-up section of Seabase 4 was also built for the launching of the probe in Part One (a section of film which was used twice). The Silurian Battle Cruiser model was internally lit, and moved across the 'sea bed' to dock with the underwater hatch. The Sentinel Six satellite seen by the TARDIS crew in Part One was also shot on film.

The first studio recording took place over Thursday 23rd and Friday 24th June. The first day began with all the scenes in the PS Unit followed by the attack on Airlock 5. Finally the scenes in the TARDIS control room were recorded.

The second day was to begin with the Myrka scenes in Airlock 1. After that were the scenes in the detention crew-room for Part Four and then the remaining Myrka sequences, culminating with its death.

The PS Unit was one of the large modular sets constructed by Burrough for the serial, and incorporated a variety of stock dressings plus several television monitors. One section of the control desks was constructed so that it could rise and check Vorshak's handprint on an illuminated plate, whereafter a perspex shield would slide away to reveal Maddox's program disc. The disc was then placed in a slot beneath which was a small motorised wheel, causing the disc to spin as Maddox was fed information.

Another large set doubled, with some redressing, for both Airlock 1 and Airlock 5. This was a two-level construction with a gantry platform around it, and also had flashing indicator lights built into its walls. The guns used by the Seabase guards were not functioning props, their effect being shown by a flash charge detonated on their target (such as a Sea Devil's chest armour) and an accompanying sound effect added in post-production. However the Sea Devil guns were illuminating props and as they shot a Seabase guard a red video effect would be superimposed on the victim. The effect of the Myrka electrocuting people on touch was achieved by adding a lilac tint to the picture during editing.

TARDIS SCENES

The new TARDIS console, introduced in *The Five Doctors*, had text fed to its three monitor screens from a microcomputer for its first scene in Part One. The spiral corridor seen during the ship's escape from Sentinel Six was generated in the same way. CSO was used to place the model footage of Sentinel Six on the scanner screen, with the voice of the robot weapon system provided by one of the male guest artistes (identity unknown). During the hectic dematerialisation sequence, a red light was shone on the control

►

Icthar (Norman Comer) prepares to awaken the Sea Devil Warriors. Photo © BBC

room and the camera tilted. For *Warriors of the Deep,* Mark Strickson retained his school uniform; Peter Davison's original costume made its final appearance in Parts One and Two and Janet Fielding donned the brightly coloured dress she had worn in *The King's Demons.*

Lightweight doors for Airlock 1 were made for the Myrka to force its way through, whilst those for Airlock 5 were rigged with smoke and flash charges as the Sea Devil Warriors burnt their way into the base. Several shots of the Doctor and Tegan in Part Three were recorded using a fish-eye lens from the Myrka's point of view, with these being treated during the second studio recording to have an orange/yellow eye effect added around their edges.

Because of the rush to bring the first studio forward by a week, preparations were very hectic. The situation was not helped by the fact that visual effects designer Mat Irvine was delayed working on another programme in Scotland which had got behind schedule. His preparation time for the serial was reduced from a couple of months to a matter of weeks. The most awkward requirement for the whole serial was going to the Myrka, which Byrne had written as an integral part of his script, although such a creature was going to be difficult to realise on *Doctor Who*'s budget. Eventually it was decided to constuct a large rubber costume with two sets of leggings, a pair of arms at the front and a large head with illuminated eyes which would be operated by two men in the same manner as a traditional pantomime horse or cow.

Chosen to operate the Myrka were John Asquith and William Perrie, who at the time were best known for operating Dobbin, the Pantomime Horse in the BBC's children's comedy *Rentaghost.* Asquith had also been a dancer in *Black Orchid.* It was planned that they would have plenty of time to practice moving about in the costume before going into studio. However, because of Irvine's delay in Scotland and the advancement of recording, the special effects team had not been able to devote the time they needed to the Myrka. Anticipating problems, visual effects warned the production team that the Myrka was not up standard, and suggested that the script be rewritten so it could be abandoned. However, with the monster such a set piece in the series, Nathan-Turner took the gamble of keeping the Myrka in.

The Myrka costume was barely finished for the studio recording on the Friday, and indeed was still wet with green paint. Because of this, the two operators had no chance to learn how to move inside it, and consequently lumbered about unconvincingly crashing into both the set and the cast. The first time they were able to get into the costume was midway through the afternoon recording; it was essential that the sequences were completed on time as the sets had to be rearranged for the evening session.

Production was hectic, and at most two takes were allowed of each shot with no rehearsals at all. In the process, Janet Fielding's dress got smeared with green paint, and a recording break had to be called until the outfit could be replaced. Pennant Roberts recalled it as being his most unhappy experience on *Doctor Who,* and Nathan-Turner was later to admit that his gamble had resulted in the Myrka being a "big mistake".

OTHER MARINE PROBLEMS

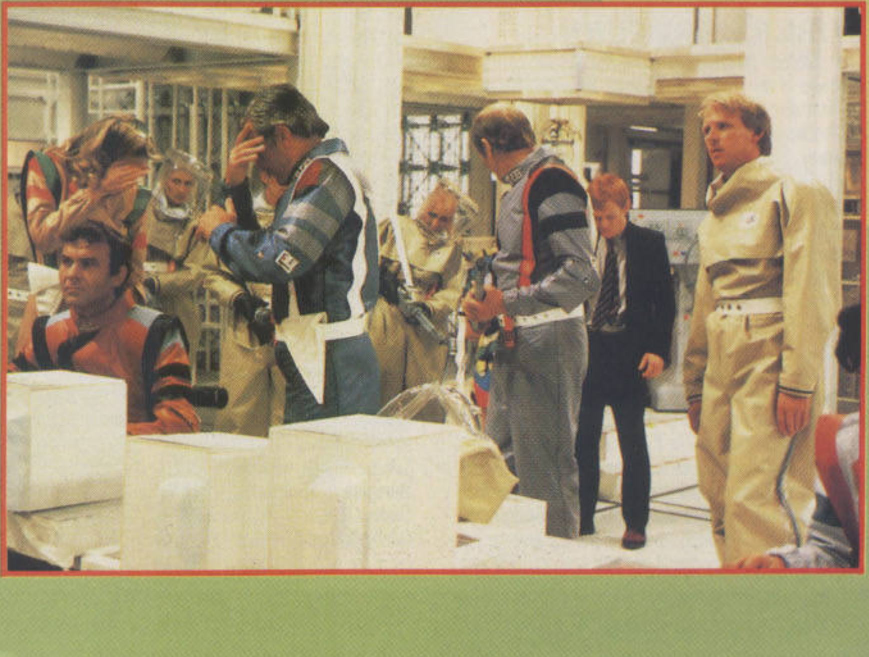
The Myrka was not the only costume to cause problems. The Sea Devil Warriors, which had also only just been made ready in time for recording, were found to have ventilation problems. With a heatwave during the studio sessions, the artistes inside were in difficultly as the studio air conditioning failed to handle the high temperatures. Air tubes had to be available for the operators to use, and both Sea Devil and Silurian actors tended to perform camera rehearsals without their heads. The redesign severely restricted the movement of the Sea Devils, causing them to move awkwardly and slowly – hindered by some very large webbed feet. Because of the delays with the Myrka, the other scenes ended up being recorded in a hurry. The Silurian costumes in particular buckled badly around the necks, resulting in the masks not being tucked into the torsos in some shots for Part Three, whilst the weight of the Sea Devil helmets caused the heads to overbalance and lean to one side. Because of the restricted vision, through slits in the neck of the masks, the Sea Devils also had a habit of bumping into one another.

For the corridor scenes using the portable ultra-violet convertor, a trolley-based prop with a large radar dish was created. For the scenes in Part Three when it was activated, a video effect to turn the screen violet was used, and a bright beam from the dish unit was added to the picture. The machine was also rigged to explode with a small charge at the end of the episode.

Problems with the slow-moving Myrka continued, notably with the scene in which Solow had to attack it (for which Ingrid Pitt used her own knowledge of the martial arts). Another sequence used in Part Four featuring Janet Fielding and Tara Ward was a scene which the actresses thought was just a rehearsal, and so were not playing their parts to their full abilities. Friday 24th June was also the photocall day for the serial, with publicity shots being taken of guest star Ingrid Pitt; Peter Davison and Janet Fielding being menaced by the Myrka, and also of Sauvix, the Sea Devil leader.

OB recording took place the following week, starting on Tuesday 28th June at the Underwater Diving School in Southampton, a training unit used by the likes of the Royal Marines. This offered decompression chambers and also a large tank of water with a glass wall along one side. Although he had an aversion to doing the swimming sequences, Peter Davison did execute some underwater shots for

A tense moment for the Seabase crew. Bulic (Nigel Humphreys) watches whilst Preston (Tara Ward), Vorshak (Tom Adams) and Nilson (Ian McCulloch) cringe. The Doctor (Peter Davison), Turlough (Mark Strickson) and Karina (Nitza Saul) look on. Photo © BBC



the start of Part Two, showing his escape through a hatchway. These could then be shot through the glass partition, eliminating the need for awkward underwater photography. Davison also recorded two short sequences in the decompression unit for Part Two.

OB recording continued at Shepperton Studios over Wednesday 29th and Thursday 30th June. The Sea Devil Hibernation Centre, Silurian Battle Cruiser interior and Seabase 4's reactor room were all constructed on the facilities stage at Shepperton Studios, with the reactor room built over the water tank in which a bubbling and boiling effect was achieved. This was a very large set, featuring a gantry across the tank itself. Gareth Milne doubled for Peter Davison for shots of the Doctor doing a backward fall from the gantry at the end of Part One, and then floating lifeless on the suface of the water below. The regular cast were required for this sequence, along with Nigel Humphreys.

Silurians and Sea Devils were required for the other OB material in the underwater craft and base for Parts One to Three. The Battle Cruiser interior had subdued lighting and green, glowing control domes, plus shimmering lights on the green walls to emphasise the underwater setting. The Sea Devil base complex was quite large and consisted of two interlinking sets, the actual hibernation unit being reached by steps leading down through a rock tunnel to an external chamber. The revival of the amphibians was shown with a water level falling inside a prop indicator, suggesting that the Sea Devils' cavern was flooded. The number of Sea Devils in hibernation was artificially swollen by a mirror placed at the rear of the set, turning the six reptiles into a full dozen. Different lighting was also used for the awakening of the Sea Devils, a violent white light at the start of the process, followed by a pink glow for their orientation period in Part Two.

The second recording block began on the evening of Wednesday 13th July and continued through the next two days in TC6. The first evening consisted of most of the scenes set on the Bridge and the Computer Bank Bay of Seabase 4, these being two connected sets, one situated behind the other. The Bridge set incorporated many of the wall elements seen in the earlier recordings, plus a gantry over the main operations area and a large CSO screen onto which both computer graphics and a selection of model shots could be placed. There was also the synch-operator's chair, with a glass dome which was placed over the head of the person seated in it. Martin Neil had a small metal connector placed under his hair just above his left ear to indicate Maddox's direct link to the missile systems.

The early scenes for Part One were taped first, followed by the later scenes for Part Two, all the scenes in Part Three, the Computer Bank Bay scenes for Part Four and then the remainder of Part One scenes including all the missile run sequences. For the different alert stations, computer graphics were used on the main screen: Green Alert, Yellow Alert and finally Red Alert, during which the lighting on the set was dimmed and red filtered light was used on the scene. The countdowns and graphics showing the proton missiles locking onto their targets were also computer generated.

As well as the models, Mat Irvine also had to create a range of special props for the Seabase personnel. This included twenty-four communication units (four of which were working props with internal lights) and also the illuminated control box used by Nilson to direct Maddox in Parts Two and Three. In Part Three, Karina's body was discovered off-screen by Preston to avoid having to pay for Nitza Saul's appearance in an additional episode.

Recording on Thursday 14th July began with the remaining Bridge scenes from Part Two, such as the interrogation of Turlough. Next came the bulk of Part Four, with the Silurians and Sea Devil Warriors on the Bridge. For the climax of the story where the Doctor linked himself into the computer system, a recording break was scheduled so that dark make-up could be added to Peter Davison's face, indicating the intensity of the synch-operator link-up. During the Doctor's spell in the synch-op chair, the image of blue sparks from a spark generator were superimposed over his cranium.

With all the bridge scenes completed, recording moved to the chemical store set for the scene with the Doctor's group in Part One, and then the scenes set there in Part Four. The metal gas canisters used around the stores were actually lightweight plastic moulded props, and the storage bay again had a gantry and spiral staircase leading up to it. Some of the cylinders had special gas jets fitted to them for sequences in Part Four, and a tube pumping dry-ice was also used for the scenes where the base was flooded with Hexachromite gas.

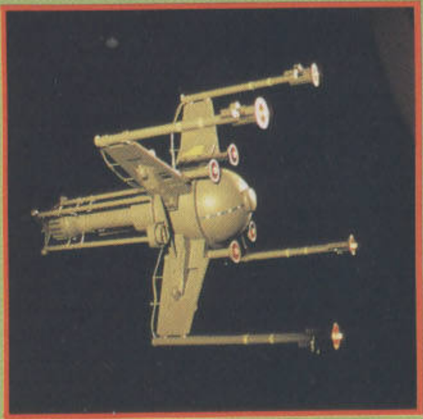
The final taping day started with all the storage area scenes for Part One and Two, including the arrival of the TARDIS. This was effectively a redressing of the chemical store set from the previous day. The rest of the recording session was devoted to corridor and Bridge entrance scenes from the Doctor's party on the run in Parts One and Two, the climax of Part Three and the bulk of Part Four including the deaths of the Sea Devils from the Hexachromite gas (with green slime oozing out of empty Sea Devil masks). The end of Part Three required a re-set of the corridor set with the UV unit, for which the empty Myrka costume was dumped on the floor as a corpse. The UV effect of lilac light was also used for the scene in Part Two where a Seabase guard was electrocuted by Turlough's booby-trap.

UNMADE STORIES

During the wrap party for the serial, Ingrid Pitt approached Nathan-Turner with regards writing a *Doctor Who* serial herself, and with his agreement she and her husband, Tony Rudlin, submitted a series of ideas. One of these, known as *Doctor Who and the Macromen* and then *The Macros*, was taken through to script stage and underwent a number of rewrites and revisions in conjunction with Eric Saward. In the format of two forty-five minute episodes, the script for *The Macros* Part One had been completed, and Part Two was being written when the suspension of *Doctor Who* was announced in February 1985.

With the series on hiatus, the script was cancelled and never completed.

Before *Warriors of the Deep* was screened, Johnny Byrne was asked to write another script for *Doctor Who*, involving the Sixth Doctor and Peri in a sequel to *The Keeper of Traken*. The idea for *The Guardians of Prophecy* (also referred to as *The Place of Serenity*) was that the Doctor, Peri and Ebbko (a tomb robber) would join forces to defeat the evil Malador, an immortal from Serenity – another planet in the Benign Union to which Traken belonged. Malador's plan was to use the Prophecy of Serenity to animate all the calcified Melkurs he had created, and use them as a galactic invasion force (see **DWM 170** for full storyline). Before the Sea Devil/Silurian story was screened, Johnny Byrne gave an interview on BBC East's *Weekend* chat show and plugged the forthcoming serial which he referred to as *Warriors of the Deeps*.



The Sentinel Six satellite observes the TARDIS in space. Photo © Mat Irvine

When the new *Serenity* storyline was submitted after three weeks work in July 1983, Byrne was already seldom in contact with Saward or Nathan-Turner, and six months later all the ideas were still at the planning stage with no response from the production office. Byrne instead was offered work on the BBC's *One by One* drama series, and did not reassociate himself with *Doctor Who* until he became a scriptwriter for the as-yet unmade *Doctor Who – The Movie*.

Eric Saward found the finished version of *Warriors of the Deep* to be a disappointment, feeling that it had been lit too brightly and any potential atmosphere had been lost. Pennant Roberts felt that the production had been a nightmare because of facilities, but also felt the rewritten script lacked atmosphere. Johnny Byrne too found the execution left the attacking monsters with little credibility, and felt that Peter Davison looked uncomfortable. The writer was also upset that

Icthar and his Silurians plot their revenge against humanity by sparking off a war between the two major power blocs. Photo © BBC

many of the alterations to his script had been presented to him as fait d'accompli, and that Saward had not protected his interests in the story. Byrne claimed to have envisaged Seabase 4 as a rusted, cracked old submarine, and felt that more water should have been used in the battle sequences to emphasise the undersea setting of the story. Like Saward, Byrne noted that the story was too brightly lit, and that the disastrous Myrka could have been restricted more to the shadows since these sequences lacked any tension at all.

TRANSMISSION

For its twenty-first season, *Doctor Who* retained the twice-weekly early evening slots, but was now moved to Thursday and Friday evenings, where it fared much as it had done the previous season. Subtitles for the hard of hearing were made available for users of Ceefax on Page 170 when the series arrived amidst BBC1's line-up for New Year 1984.

Radio Times did not devote much coverage to the new season, aside from a photograph of Ingrid Pitt at a console in the listings for Part Two of the serial (which listed Maddox twice). By now the magazine had abandoned any form of synopsis for the stories, even eliminating the teasing question used during the previous two years.

Trailers to promote the new season were shown on BBC1 over the New Year period – using lengthy extracts from *Warriors of the Deep*, *The Awakening* and *Frontios* to show the new-look Silurians and other monsters, and climaxing with a brief shot from *Resurrection of the Daleks* as the Daleks boarded the space station.

The episodes of *Warriors of the Deep* found themselves overlapping with the last twenty minutes of either local news programmes or *Crossroads*, and then the first five minutes of *Knight Rider* (Part One), *Emmerdale Farm* (Part Three) or the successful American action series *The A-Team* shown by most ITV regions on Fridays. Throughout the season, the ratings for the Friday transmissions would be almost invariably lower than for the corresponding Thursday episode. Both audience appreciation and size remained much the same as for Season Twenty.

In his novelisation, *Doctor Who – Warriors of the Deep*, Terrance Dicks firmly defined Seabase 4 as being of West Block control, with the enemies being defined as the East Bloc. With a cover by Andrew Skilleter, the book was published in hardback by WH Allen in May 1984, and was issued in paperback as Book No. 87 by Target the following August. The paperback also formed part of *The Fifth Doctor Who Gift Set* later the same year. August 1992 saw the book reissued with a revised cover by Alister Pearson.

Several sections of Jonathan Gibbs' radiophonic music score were edited together into a suite of music and released on *Doctor Who – The Music II* by BBC Records in February 1985. Effectively using a set of tracks from Part One, it included the backing for the first TARDIS scene, the scene of the Silurians reaching the underwater hibernation units, the sequence prior to the treatment of Maddox and led up to the climactic cliff-hanger in the reactor tank. The track was re-released on Silva Screen's *Doctor Who: The Five Doctors* CD in November 1992.

A *Warriors of the Deep* style Silurian was released by Fine Art Castings in 1986 as part of their 80mm range of figures, followed by a 40mm version. By Autumn 1987 a full-sized new-style Silurian mask had also been made available by Imagineering Ltd at around the £40 mark.

The story was sold widely abroad, and is also syndicated in North America as a one-hour thirty-minute compilation. The first *Doctor Who* story to be made on 1" videotape (as opposed to 2" videotape), it is held by the BBC Archives as a future possible video release.

Andrew Pixley

Photo © Mat Irvine

WARRIORS OF THE DEEP
SERIAL 6L
CAST

Peter Davison *(The Doctor)* with Tom Adams *(Vorshak)*, Nigel Humphreys *(Bulic)*, Ian McCulloch *(Nilson)* [1-3], Tara Ward *(Preston)*, Martin Neil *(Maddox)* [1-3], Nitza Saul *(Karina)* [1-2], Norman Comer *(Icthar)*, Stuart Blake *(Scibus)*, Vincent Brimble *(Tarpok)*, Mark Strickson *(Turlough)*, Janet Fielding *(Tegan)*, Ingrid Pitt, *(Solow)* [1-3], James Coombes *(Paroli)* [1-3], Christopher Farries *(Sauvix)*.

EXTRAS

Julian Hudson, Barney Lawrence, Peter Caton, Dana Miche, Julian Larousse, Rose Pridmore, Dorothy Ottey, Ridgewell Hawkes, Trevor Steedman *(Seabase 4 Marine Guards)*; Joanna Garcia, Ling Tai, Joycea Goborn, Arnold Lee, Russell Brook *(Seabase 4 Personnel)*; Steve Kelly, Chris Wolff, Jules Walters, Mike Brayburn, Dave Ould *(Sea Devil Warriors)*; Gareth Milne *(Double for the Doctor)*; William Perrie, John Asquith *(Myrka)*.

CREDITS

Written by Johnny Byrne. Incidental Music: Jonathan Gibbs. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Michael Darbon. Production Associate: June Collins. Production Assistant: Norma Flint. Assistant Floor Manager: Adrian Hayward. Engineering Manager: Alan Woolford [1-2]. O.B. Camera Supervisor: Alastair Mitchell [1-2]. O.B. Sound: Chris Holcombe [1-2]. Visual Effects Designer: Mat Irvine. Video Effects: Dave Chapman [1-4], John Mitchell [3]. Vision Mixer: Nigel Finnis. Technical Manager: Alan Arbuthnott. Camera Supervisors: Bob Baxter, Alec Wheal. Videotape Editor: Hugh Parson. Lighting: Peter Smee. Sound: Martin Ridout. Costume Designer: Judy Pepperdine. Make-Up Artist: Jennifer Hughes. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Producer: John Nathan-Turner. Director: Pennant Roberts. BBC © 1983.

BROADCAST DETAILS

Part One	5th January, 1984	6.40pm – 7.05pm
Part Two	6th January, 1984	6.40pm – 7.05pm
Part Three	12th January, 1984	6.40pm – 7.05pm
Part Four	13th January, 1984	6.40pm – 7.05pm

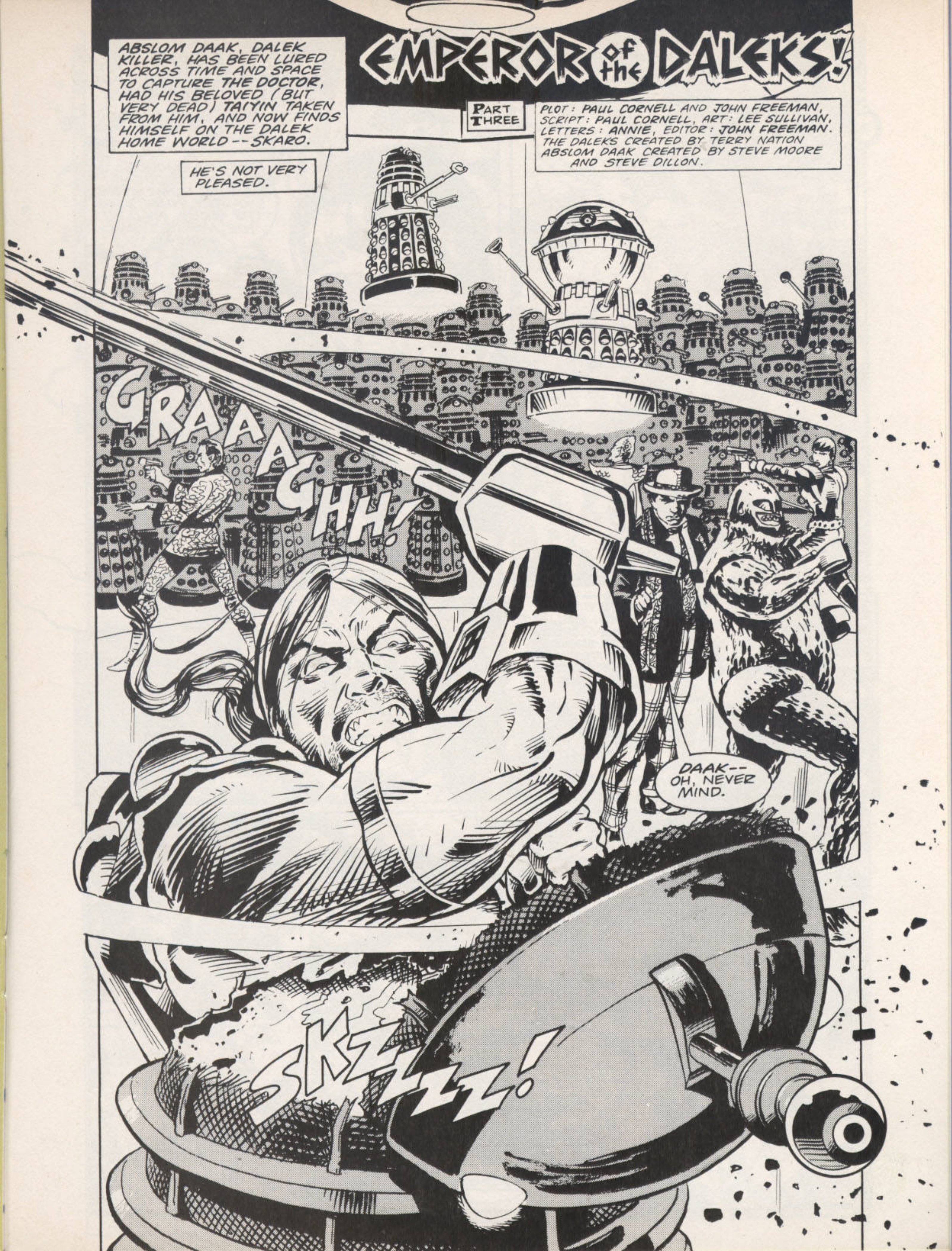
Viewing Figures:
Part One: 7.6M (51st), Part Two: 7.5M (52nd), Part Three: 7.3M (74th), Part Four: 6.6M (87th).
Audience Appreciation:
Part One: 65%, Part Two: 64%, Part Three: 62%, Part Four: 65%.

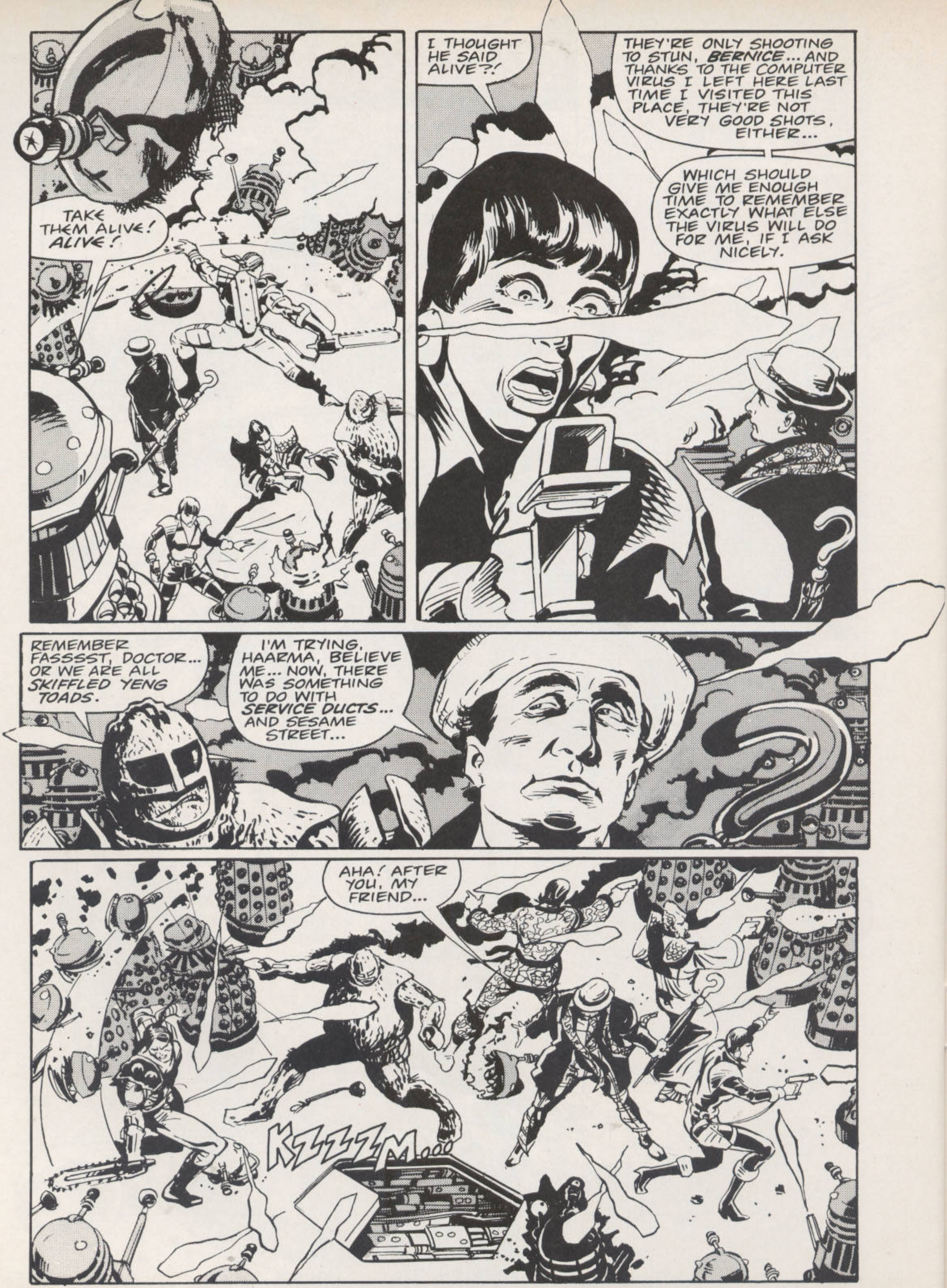
Photo © Mat Irvine

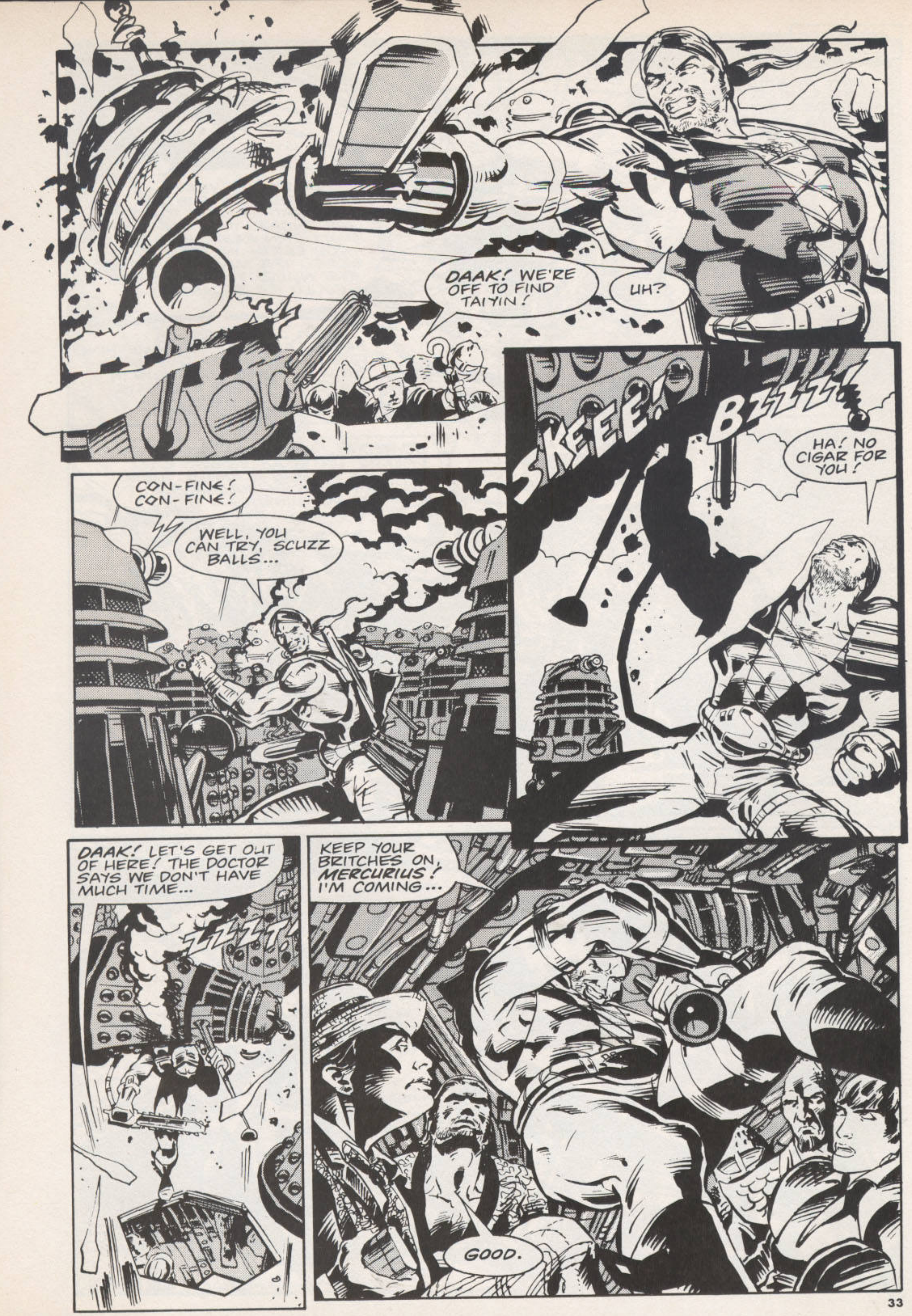
EMPEROR of the DALEKS!

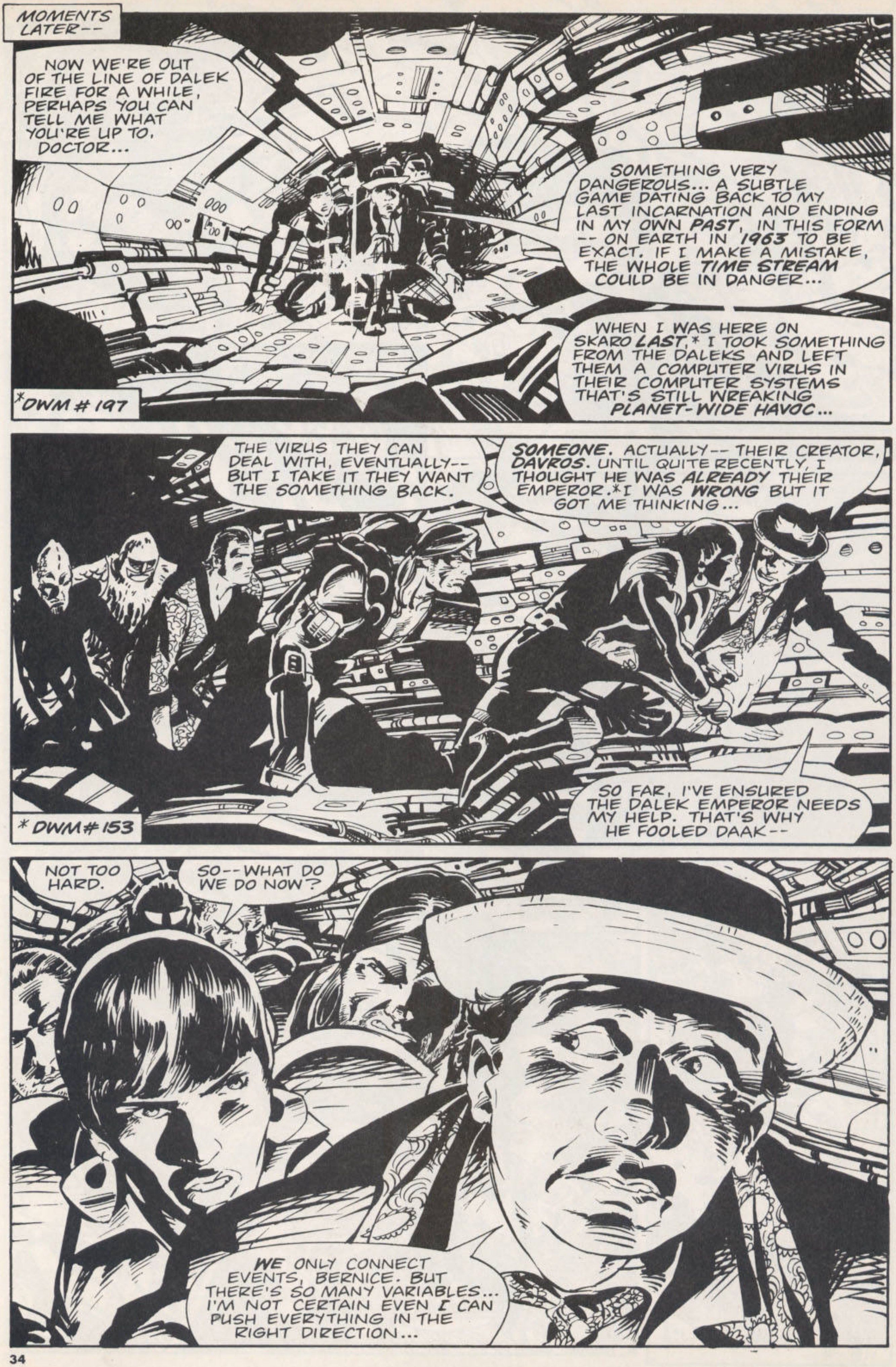
PART THREE

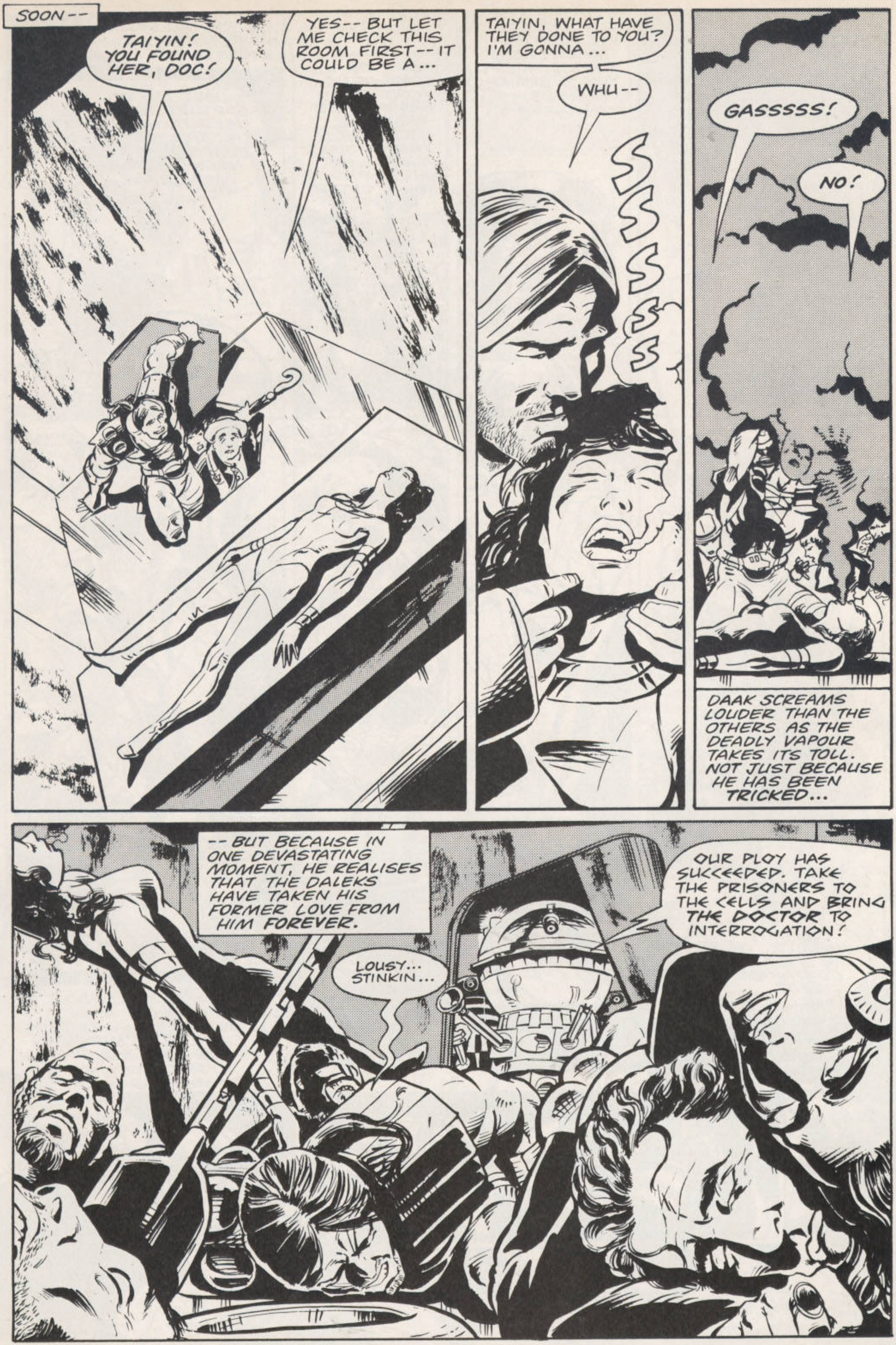
PLOT: PAUL CORNELL AND JOHN FREEMAN,
SCRIPT: PAUL CORNELL, ART: LEE SULLIVAN,
LETTERS: ANNIE, EDITOR: JOHN FREEMAN.
THE DALEKS CREATED BY TERRY NATION
ABSLOM DAAK CREATED BY STEVE MOORE
AND STEVE DILLON.

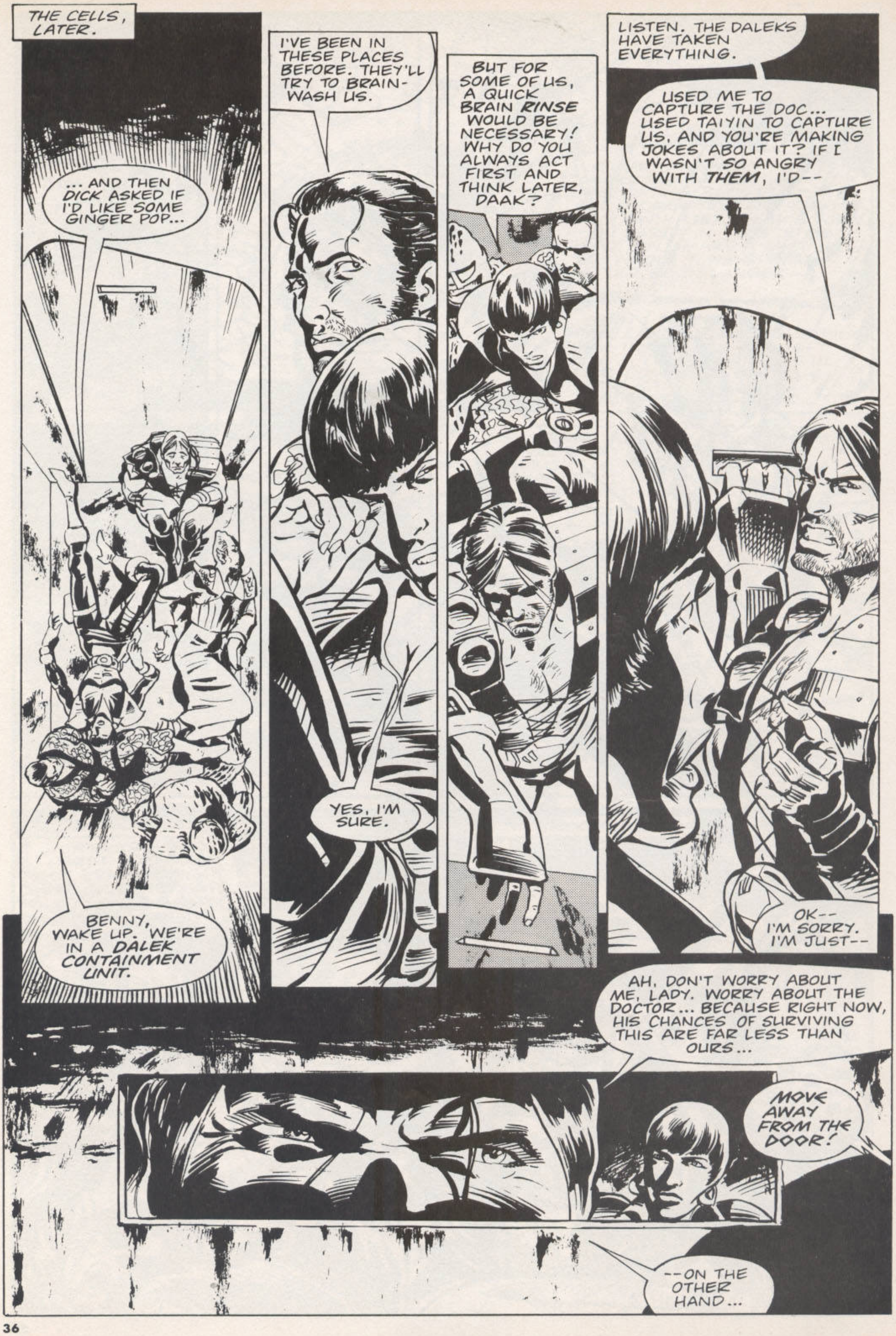

ABSLOM DAAK, DALEK KILLER, HAS BEEN LURED ACROSS TIME AND SPACE TO CAPTURE THE DOCTOR, HAD HIS BELOVED (BUT VERY DEAD) TAI'YIN TAKEN FROM HIM, AND NOW FINDS HIMSELF ON THE DALEK HOME WORLD -- SKARO.
HE'S NOT VERY PLEASED.
GRAAAACHH!
DAAK-- OH, NEVER MIND.
SKZZZZZ!

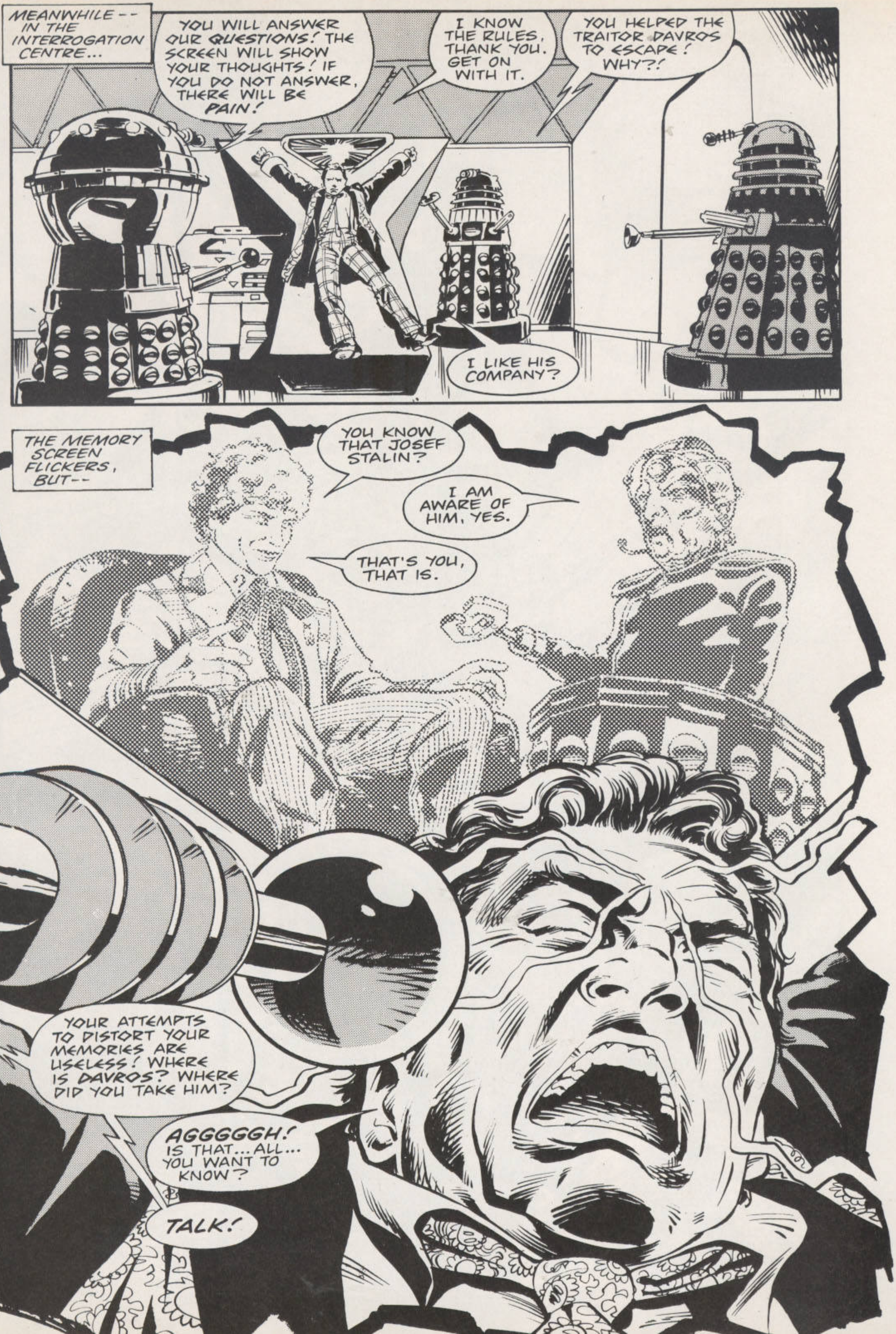

TAKE THEM ALIVE! *ALIVE!*
I THOUGHT HE SAID ALIVE?!
THEY'RE ONLY SHOOTING TO STUN, *BERNICE*... AND THANKS TO THE COMPUTER VIRUS I LEFT HERE LAST TIME I VISITED THIS PLACE, THEY'RE NOT VERY GOOD SHOTS, EITHER...
WHICH SHOULD GIVE ME ENOUGH TIME TO REMEMBER EXACTLY WHAT ELSE THE VIRUS WILL DO FOR ME, IF I ASK NICELY.
REMEMBER FASSSST, DOCTOR... OR WE ARE ALL *SKIFFLED YENG TOADS*.
I'M TRYING, HAARMA, BELIEVE ME... NOW, THERE WAS SOMETHING TO DO WITH *SERVICE DUCTS*... AND SESAME STREET...
AHA! AFTER YOU, MY FRIEND...
KZZZZMooo

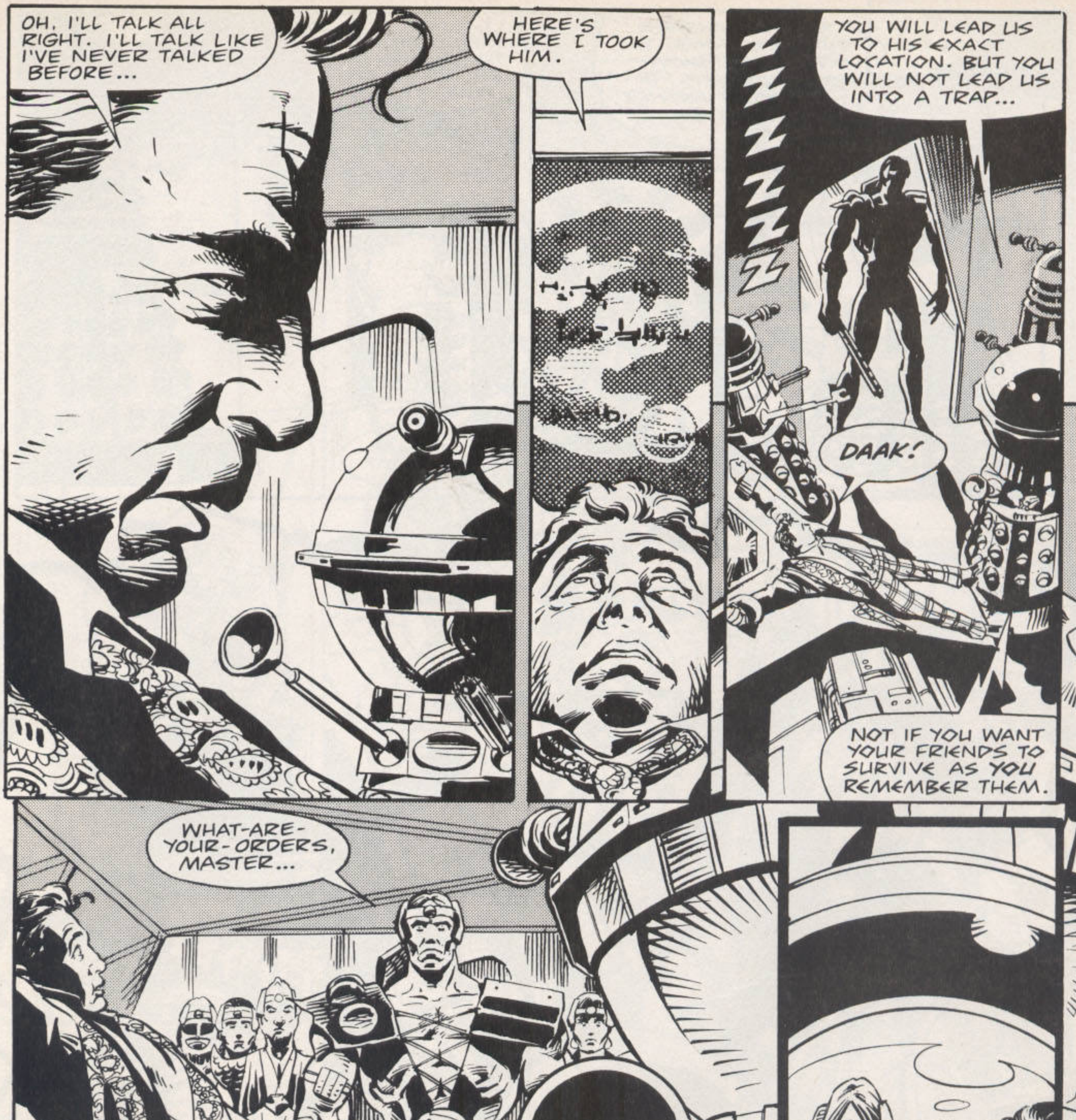

DAAK! WE'RE OFF TO FIND TAIYIN!
UH?
CON-FINE! CON-FINE!
WELL, YOU CAN TRY, SCUZZ BALLS...
SKEEE!
BZZZZ!
HA! NO CIGAR FOR YOU!
DAAK! LET'S GET OUT OF HERE! THE DOCTOR SAYS WE DON'T HAVE MUCH TIME...
ZZZZT
KEEP YOUR BRITCHES ON, MERCURIUS! I'M COMING...
GOOD.


MOMENTS LATER--
NOW WE'RE OUT OF THE LINE OF DALEK FIRE FOR A WHILE, PERHAPS YOU CAN TELL ME WHAT YOU'RE UP TO, DOCTOR...
SOMETHING VERY DANGEROUS... A SUBTLE GAME DATING BACK TO MY LAST INCARNATION AND ENDING IN MY OWN PAST, IN THIS FORM -- ON EARTH IN 1963 TO BE EXACT. IF I MAKE A MISTAKE, THE WHOLE TIME STREAM COULD BE IN DANGER...
WHEN I WAS HERE ON SKARO LAST,* I TOOK SOMETHING FROM THE DALEKS AND LEFT THEM A COMPUTER VIRUS IN THEIR COMPUTER SYSTEMS THAT'S STILL WREAKING PLANET-WIDE HAVOC...
*DWM #197
THE VIRUS THEY CAN DEAL WITH, EVENTUALLY-- BUT I TAKE IT THEY WANT THE SOMETHING BACK.
SOMEONE. ACTUALLY-- THEIR CREATOR, DAVROS. UNTIL QUITE RECENTLY, I THOUGHT HE WAS ALREADY THEIR EMPEROR.*I WAS WRONG BUT IT GOT ME THINKING...
SO FAR, I'VE ENSURED THE DALEK EMPEROR NEEDS MY HELP. THAT'S WHY HE FOOLED DAAK--
*DWM #153
NOT TOO HARD.
SO--WHAT DO WE DO NOW?
WE ONLY CONNECT EVENTS, BERNICE. BUT THERE'S SO MANY VARIABLES... I'M NOT CERTAIN EVEN I CAN PUSH EVERYTHING IN THE RIGHT DIRECTION...

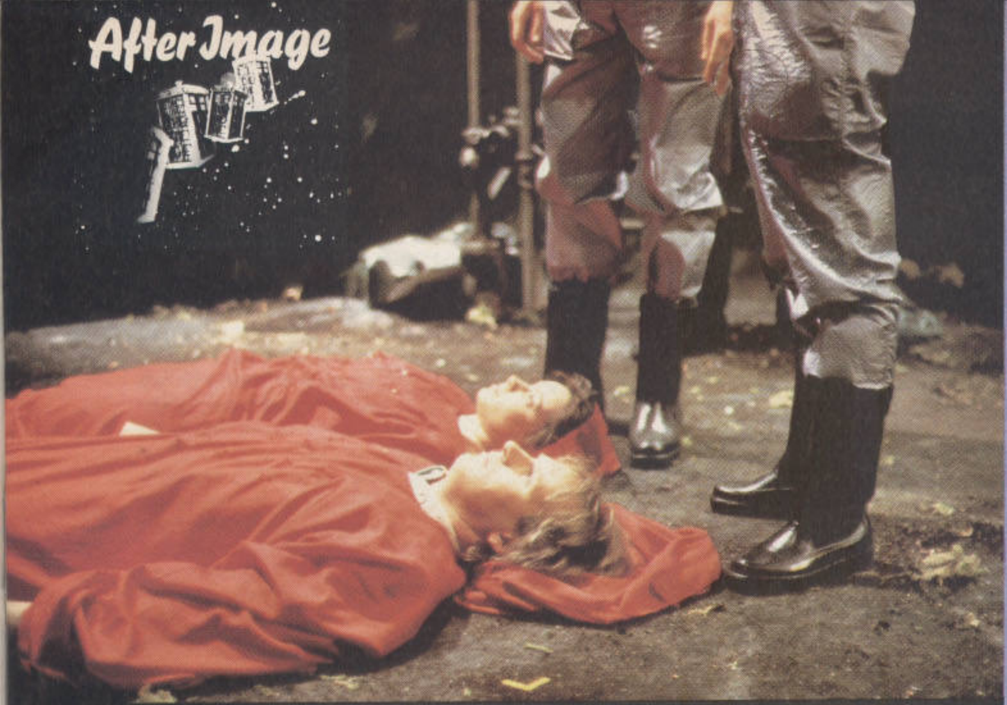

SOON--
TAIYIN! YOU FOUND HER, DOC!
YES-- BUT LET ME CHECK THIS ROOM FIRST-- IT COULD BE A...
TAIYIN, WHAT HAVE THEY DONE TO YOU? I'M GONNA...
WHU--
SSSSSS
GASSSSS!
NO!
DAAK SCREAMS LOUDER THAN THE OTHERS AS THE DEADLY VAPOUR TAKES ITS TOLL. NOT JUST BECAUSE HE HAS BEEN TRICKED...
-- BUT BECAUSE IN ONE DEVASTATING MOMENT, HE REALISES THAT THE DALEKS HAVE TAKEN HIS FORMER LOVE FROM HIM FOREVER.
OUR PLOY HAS SUCCEEDED. TAKE THE PRISONERS TO THE CELLS AND BRING THE DOCTOR TO INTERROGATION!
LOUSY... STINKIN...


THE CELLS, LATER.
... AND THEN DICK ASKED IF I'D LIKE SOME GINGER POP...
BENNY, WAKE UP. WE'RE IN A DALEK CONTAINMENT UNIT.
I'VE BEEN IN THESE PLACES BEFORE. THEY'LL TRY TO BRAINWASH US.
YES, I'M SURE.
BUT FOR SOME OF US, A QUICK BRAIN RINSE WOULD BE NECESSARY! WHY DO YOU ALWAYS ACT FIRST AND THINK LATER, DAAK?
LISTEN. THE DALEKS HAVE TAKEN EVERYTHING.
USED ME TO CAPTURE THE DOC... USED TAIYIN TO CAPTURE US, AND YOU'RE MAKING JOKES ABOUT IT? IF I WASN'T SO ANGRY WITH THEM, I'D--
OK-- I'M SORRY. I'M JUST--
AH, DON'T WORRY ABOUT ME, LADY. WORRY ABOUT THE DOCTOR... BECAUSE RIGHT NOW, HIS CHANCES OF SURVIVING THIS ARE FAR LESS THAN OURS...
MOVE AWAY FROM THE DOOR!
--ON THE OTHER HAND...


MEANWHILE -- IN THE INTERROGATION CENTRE...
YOU WILL ANSWER OUR QUESTIONS! THE SCREEN WILL SHOW YOUR THOUGHTS! IF YOU DO NOT ANSWER, THERE WILL BE PAIN!
I KNOW THE RULES, THANK YOU. GET ON WITH IT.
YOU HELPED THE TRAITOR DAVROS TO ESCAPE! WHY?!
I LIKE HIS COMPANY?
THE MEMORY SCREEN FLICKERS, BUT--
YOU KNOW THAT JOSEF STALIN?
I AM AWARE OF HIM, YES.
THAT'S YOU, THAT IS.
YOUR ATTEMPTS TO DISTORT YOUR MEMORIES ARE USELESS! WHERE IS DAVROS? WHERE DID YOU TAKE HIM?
AGGGGGH! IS THAT... ALL... YOU WANT TO KNOW?
TALK!


OH. I'LL TALK ALL RIGHT. I'LL TALK LIKE I'VE NEVER TALKED BEFORE...
HERE'S WHERE I TOOK HIM.
ZZZZZZZ
YOU WILL LEAD US TO HIS EXACT LOCATION. BUT YOU WILL NOT LEAD US INTO A TRAP...
DAAK!
NOT IF YOU WANT YOUR FRIENDS TO SURVIVE AS YOU REMEMBER THEM.
WHAT-ARE-YOUR-ORDERS, MASTER...
THERE WAS NO NEED TO DO THIS TO THEM! I WOULD HAVE--
BUT NOW YOUR ASSISTANCE IS CERTAIN, DOCTOR, IF YOU WISH TO SEE YOUR FRIENDS RETURNED TO THEIR NORMAL STATE...
NOW, TWO OF THE DALEKS' GREATEST ENEMIES WILL WORK TOGETHER TO DESTROY DAVROS! YOU WILL GO WITH THE TASK FORCE TO FIND HIM. YOU WILL BRING HIM BACK TO SKARO.
--AND THEN HE WILL BE EXTERMINATED!

NEXT: *UNUSUAL ALLIES!*



The Caves of Androzani

Doctor Who survives by virtue of its innovation: nothing new in *that* observation! Every now and then the series, by careful design, moves in another direction, refreshing its audience (and, hopefully, its ratings). Particularly of note from the past are *Spearhead from Space* and *The Leisure Hive*, which were *so* different from their predecessors that you might almost have felt you were watching an entirely different series.

The Caves of Androzani felt like that kind of change. The odd thing is that it wasn't a beginning, it was an end. It didn't signal a new direction for the programme, and now it merely burns bright as a beacon of startling 'excellence' preceded by entertaining but routine fare (with the possible exception of *Resurrection of the Daleks*) and immediately followed by the breathtaking mediocrity of *The Twin Dilemma*.

This last blast for mild and mellow, harmony hair-sprayed Peter Davison is also an oddity. Unlike other stories which stand out as a 'new style', there's nothing tangibly *different* about The *Caves of Androzani*. *The Leisure Hive*, for example, revealed a sudden injection of startling design initiative and a massive influx of mesmerising synthesiser music. *Spearhead from Space* was in colour, on film and featured a new Doctor: obvious, *tangible* changes.

On the surface, *The Caves of Androzani* is just another Davison story. In particular, the production design is sparse, not at all original and, in places, completely unrealistic. Caves with flat floors, sticky-back-plastic Androzani skylines and a cumbersome upright crocodile are rather laughable when viewed in isolation. However, it's the fact that *Androzani* succeeds in completely side-stepping these embarrassing hurdles which raises this story into the realms of the most compelling *Doctor Who* adventures ever produced.

The secret of its success is 'motivation'. *The Caves of Androzani* has motivation at every level. It has a plot that moves with all the assuredness of the Spear of Destiny: almost like a classical tragedy, events rush headlong towards death. Our heroes are going to die. They're mortally infected, *then* sentenced to death by firing squad — *only* because this is *Doctor Who* can they plausibly get out of this predicament. But the trick is that the script ruthlessly robs us of *Who*'s customary coziness. There are *no* good guys, only the insane and ruthless...

So, although we *know* the Doctor and (usually) his companion always survive, the characters and situations are so relentlessly devoid of hope that we dare to speculate that 'this time it might be different... maybe they've changed the rules and something *really* terrible is going to happen'. For viewers who knew Davison's fate was nigh, the sense of possible crisis was heightened.

This is one of those many occasions on which writer Robert Holmes delivers the goods. Stotz is a gunrunner — bad enough! — but he's also a double-crosser and quite plainly a bit of a psychopath. His 'bosses' are locked into a fatal feud with each other: Morgus is a lethal political schemer who isn't afraid to get his hands steeped in blood; Sharez Jek (a towering and poignant portrayal by Christopher Gable) has a personality as horrifically scarred as his face. On the right side of the law is Chellak, singleminded, totally unsympathetic and not even worthy of respect because he's so bad at his job.

All these major players are 'motivation' personified. The unending frustration, hatred and struggle of their lives has worn down their 'human' qualities to a bare minimum. And these are the only people our heroes can turn to? They haven't got a prayer...

Director Graeme Harper's casting surpasses even *this* script's potential. At the back of it all, *Harper's* motivation moves like a tank towards its explosive climax. Budget and time — the enemies of good television — are ruthlessly crushed on the way, as this formidable small-screen general requisitions and marshals every grain of potential resource. His camera-scripting is simple but ingenious (often employing hand-held shots to induce threat), his use of incidental music all-consuming and his influence on the newly formed Davison-Bryant team... startling. Davison gives his best performance, because there is really something to get his teeth into here. Nicola Bryant cleverly manages to play the helpless rôle cast for her, skillfully avoiding being pathetic.

As the story ended, the motivation faded, as another pair of *Doctor Who*'s transient creators (the writer and director) passed on to pastures new. Harper once said that he pushed everyone to the limit "not to be a bugger" but to get the best out of everyone. His remark suggests he might have ruffled a few feathers. Whatever he did, while not actually creating something unique, he took *Doctor Who* and made the absolute best of it. An excellent choice for a repeat showing, but although it certainly encompasses what *Doctor Who* is, no-one should ever mistake it for a 'typical' *Doctor Who* story.

Nicholas Briggs

Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read *every one* of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be wiped by the BBC for reasons of space.

Once again it has been the output of Virgin Books under their Doctor Who – The New Adventures *banner that has frankly swamped our mailbag this month. We start off with*

PLAUDITS...

I have just finished *The Highest Science* by Gareth Roberts. It must be the best book published so far. It is well structured and contains believable characters as well as an original and entertaining plot. Unlike many of its predecessors the Doctor is seen as the protagonist, although the character of Bernice is finally used to good effect. The novel is especially notable for its introduction of a little humour – something distinctly lacking in the grimmer styles of earlier novels.

Patrick Kearne,
Stillorgan,
Dublin

The Highest Science captured my imagination right from the start. What made it so pleasing was its ability to use Bernice so well. She looks set to be a great companion. The book also featured the Doctor we all know and love – eccentric, quick-witted and doing a damn fine job. I could see Sylvester McCoy saying every line. The Chelonians were the most intriguing enemy we've seen in years. I hope Virgin ask Gareth Roberts to write another one.

Dominic Watson,
Halesworth,
Suffolk

And so, no doubt, does he. Meanwhile, it's back to Transit, *and your reactions to the lengthy* Timelines *in* **DWM 197**

...AND BRICKBATS

From **Doctor Who Weekly** Issue 1 to **DWM** Issue 197 *never* have I seen a worse letter than Steev Hopper's.

What does he want? A complete surfeit of sex and violence throughout society, with *no* checks of *any* kind?

The levels of violence in this country are bad enough and I'm *sick* of people wanting more!

Alan Smith,
Wednesfield,
Wolverhampton

I admit *Transit* was slow at times and occasionally tough to follow but I don't see what everyone got in such a huff about. *Doctor Who* has a reputation for being clean, neat and sweet most of the time but I think it's time for a dose of reality. I hate to break this news but frankly everyone does swear and have sex.

Essentially, *Transit* was the first attempt at a cyberpunk novel (*Warhead* was close, but this is closer...) and as a sixteen year-old who's read a lot of cyberpunk novels believe me, some of the sex and swearing would turn your hair white! *Transit* wasn't the best *New Adventures* novel but I applaud Ben Aaronovitch for a good try and an equally good read.

Taylor Nelson,
San Jose,
USA

It is true that *Doctor Who* was often sexist, racist and xenophobic. However, it has also contained a number of strong female characters and several stories have been strongly anti-racism. The only attack on racism in *The New Adventures* which springs to mind was the most 'traditional' one, the Nazi persecution of the Jews in *Exodus*.

I also disagree with Steev Hopper's comments on the handling of sexuality in the books. So far, this has consisted mainly of characters sleeping with people they've only just met. Far from depicting sexuality as "an important part of the characters' lives", the author's attitude appears to be very casual. With AIDS on the increase this is a dangerous and irresponsible way to handle such an important issue.

Judging by his letter, Mr Hopper doesn't have any religious convictions. Many of the series' fans do though, myself included. Some of us are offended by the implicit attacks on Christianity within the occult/New Age philosophies expressed. As for the fact that there are other religions, some "older and purer", this does not deny us the right to stand up for what we believe is the truth. To use an analogy which should make sense to non-believing *Who* fans, is *Quatermass* superior to *Doctor Who* because it's older?

Edward Jolley,
Brynmill,
Swansea

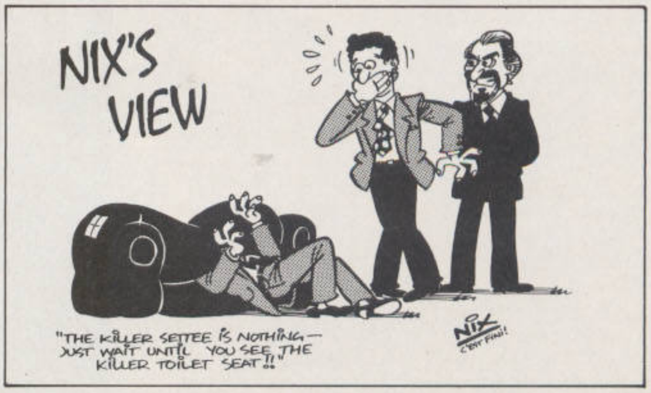
The references in the letters in *Timelines* (**DWM 197**) to "ludicrous New Age themes" and "occult/New Age writers" are worrying. Occult and New Age are not connected in any way except their non-acceptance of a Christian God. Occultism most commonly means Satanism, the worshipping of the 'male' destructive forces personified by Satan, Beelzebub etc. However, the New Age belief system centres on the pagan worship of the 'female' pro-creative forces personified in the Earth Mother, Gaia etc. Without going into a complex theological argument, occultism is the 'opposite' of Christianity, whilst paganism is an entirely different system.

If one looks into the depiction of religion in *Doctor Who* until about 1987 (and not including *Kinda* and *Snakedance*), it becomes clear that although Christianity is rarely *mentioned*, all other belief systems are shown to be false (ie the goddess Amdo in *The Underwater Menace* etc).

One of the main themes of *Doctor Who* has always been to be open to other cultures' way of life, yet the first indication that faith can be put into other belief systems came with *The Curse of Fenric*. Surely after thirty years of inherent and unspoken Christianity, the series should be allowed to explore other religions? I thought *Love and War* depicted Gaian beliefs in a considered manner, without the moral condemnation which customarily accompanies such a depiction. We live, and *Doctor Who* was created in, a multi-cultural society. The series should depict this, *not* keep to the narrow confines of one culture or religion.

Liz Halliday,
Carterknowle,
Sheffield

A lot of the discussions about *The New Adventures* concerns them being read by children. However, very few children have commented on them. Being fourteen years old I am, by law, a child. I enjoyed Seasons Twenty-Five and Twenty-Six and the expansion of Ace's character that took place in them. I enjoyed most of *The New Adventures* and found *Exodus* and *Revelation* exceptional. I found Ben Aaronovitch's novelisation of *Remembrance of the Daleks* superb, so I have nothing


NIX'S VIEW
"THE KILLER SETTEE IS NOTHING – JUST WAIT UNTIL YOU SEE THE KILLER TOILET SEAT!!"
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C'EST FINI!

against him. But (and it's a *big* but) I do not see the need for gratuitous swearing or sex.

While I do not wish to appear pompous and I accept that most fourteen-year-olds (or for that matter most people over eleven or twelve) actively participate in both of the above, it does not mean that they (or anyone else) wishes to read about it in a *Doctor Who* novel. I find the use of the dreaded "F" word totally unnecessary and repulsive.

Doctor Who is a fairytale programme of morals and good versus evil. The fans like cosiness, we are traditionalists constantly looking back to a golden era of 'classic' TV and science fiction. That is the way we are, and the format has always proved very flexible.

If we'd wanted something else, we'd have watched something else.

J M Hughes,
Exeter,
Devon

Many people have written about *Transit* complaining about the sex scenes and other abnormalities which have crept in. In fairness to Virgin, I can see the need for these scenes - to get the books out of the childrens' section in bookshops.

That said, it still worries me that for the sake of "adult" labelling we see books along the lines of *Transit*, when that sort of development is not necessary. Take for example the *Star Trek* novels which have comfortably resided among "adult" science fiction books for years. The question that must be addressed is 'What makes a book adult?'

On close examination, it would appear that the best way would be to make room for character development, particularly in the villains' case. Almost all of them want either world domination or universal power or revenge. For a more "adult" effect, how about villains who are ignorant of the effects that their actions have on others?

The New Adventures should, in my opinion, proceed in two directions. 1) By giving the mystery back to the Doctor and 2) By putting mystery back into the stories. *Doctor Who* is simply too clean cut to be "adult", it is too black and white rather than grey.

Doctor Who doesn't need sex and violence to become "adult". *Star Trek* manages quite well without it. What it needs to do, however, is lose the clear distinction between heroes and villains. We need to move away from knowing who is right and who will win.

Someone In
Newport,
Gwent

who forgot to to sign their letter. Please ensure your name is on your letter and not just the envelope (which goes for recycling long before the column is put together!). Now mention of Genesis *and* Caves *brings us neatly onto ...*

WHY, OH WHY...

did we get *Genesis of the Daleks*? Thank you very much, but many of us already have it on video, and we are the people most likely to watch the repeats! The Daleks may have encouraged more viewers to tune in who wouldn't if, say, *The Seeds of Doom* were shown, but they've also driven away those who've already bought it. Okay, so those without video recorders have a chance to see an excellent story, but why not broadcast an excellent story *none* of us have seen recently?

Oh well, at least we had a Peter Davison story to look forward to... oh, *The Caves of Androzani*... Let me guess, next it'll be *The Twin Dilemma* followed by *The Curse of Fenric...*

Jonathan Butler,
Driffield,
North Humberside

Did anyone enjoy watching Genesis *or* Androzani? *Not going by our postbag...*

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WRITING WHO

Johnny Byrne

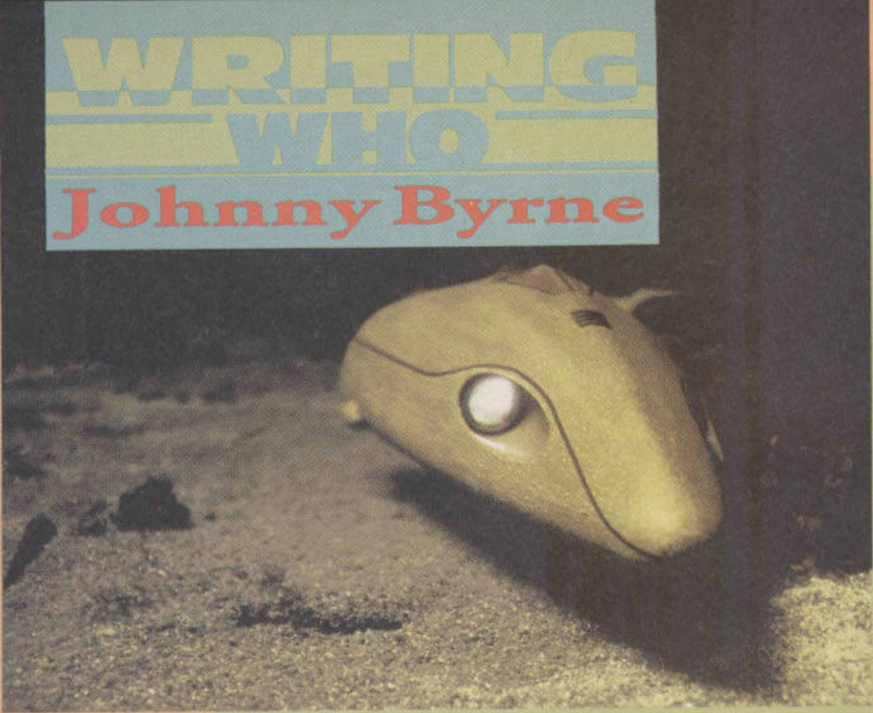

Photo © Mat Irvine

The much-maligned *Warriors of the Deep* was Johnny Byrne's third, and final, *Doctor Who* story. Here, he presents Marcus Hearn with the case for the defence.

Johnny Byrne once claimed: "*Doctor Who* has these epic qualities that are usually reduced to two rather shaky heads in an even shakier set." If his stark appraisal of the programme comes from personal experience then it was probably gained on *Warriors of the Deep*. Before going into the difficulties he encountered during the story's production, he described how the idea for the serial came about.

"One of the problems that military planners face is: can you rely on a nuclear weapons operator to carry out instructions when you give an order? After all, they know they're blowing up their families, their countries and their whole world. Another problem is convincing the other side that you would actually go through with it. They have devised all kinds of systems to get round these problems and in *Warriors of the Deep* I described one of them. There, they forever ran simulated emergencies where they went through the whole procedure for destroying the world. Doing it over and over again, except once out of ninety-nine times; then they're actually doing it.

"You have to remember that this was the most overtly political story I'd done. It was meant to be a hundred years from now, before *Star Wars*, where in essence there were three blocs of nations holding each other off with the balance of terror taken to the ultimate extreme. In a vain attempt to keep the human dimension in the conflict, and out of the control of the computers, they had an intermediary between themselves and the machines. This was an idea that had stayed with me since I worked on a *Space:1999* story called *Guardian of Piri*. This was in no way connected and was a different situation, but there was this character who was 'logged in' to computers in this way."

To research his previous *Doctor Who* story, *Arc of Infinity*, Johnny went back to *The Three Doctors* and studied the character of Omega in preparation for his re-introduction into the show's continuity. I wondered, had he viewed *Doctor Who and the Silurians* and *The Sea Devils* before writing *Warriors of the Deep?*

"I did see *The Silurians* beforehand, but it was a ghastly copy. It was virtually impossible to see it in any way! I remembered seeing it at the time it came out, but that was a long time ago. In the Jon Pertwee stories they were very mysterious beings. It was very Earthbound – Malcolm Hulke's stories were well-plotted and well-paced. Good stuff. However, through these stories I'd seen the danger of these slow-moving creatures and to me these things lost credibility. Never mind taking over the Universe – they couldn't have taken over Woolies! This always worried me and was one of the reasons why I hadn't written for the programme when I was working on *Space:1999*. At least on *Space* we had things that looked good.

"The sub plot, which built into the main plot, of the arrival of the Silurians and the Sea Devils lost credibility. This wasn't so much because of the three Silurians, although they were always awkward, but because of the gung-ho Captain Sauvix in particular. When he starts speaking twenty words to the hour, his head wobbles a bit and he's got these great Charlie Chaplin feet you know you're really in *deep* trouble."

He chuckles to himself, but not for long. "I found that difficult."

Was there any temptation to develop on or alter Malcolm Hulke's original definitions of the creatures?

"When I'm adapting another writer's principle I try always to be faithful. The Sea Devils and the Silurians were not violent people. They would not have launched a war of extermination – that would have been wrong for them. I wanted to hold on to their original assessment, as set up by Malcolm Hulke. They could ►

A hapless Seabase Guard watches as the Myrka looms out of Airlock 1 at him.
Photo © BBC

Scibus (Stuart Blake) and Icthar (Norman Comer) consider their heritage in *Warriors of the Deep*. Photo © BBC

◄ never be friends with the human race, but they knew the human race would destroy themselves. They would simply give them the tools to do that.

"I always intended to have three Silurians, who were the brains, and Sea Devils as an elite battalion of soldiers of a type that hadn't been seen before."

Warriors of the Deep featured a slimmed down TARDIS crew of Tegan and Turlough, who Johnny was scripting for the first time. "You knew that you'd get something out of Turlough. He was a brilliant character but he was far too clever to hang around. Mark Strickson is a very good actor indeed."

While not necessarily Johnny's weakest script for the series, I ventured that *Warriors of the Deep* was the poorest production of his stories. "I would disagree with that," he countered confidently. "I thought the base was reasonably well set up. When I saw it originally it looked okay. However it could have been a little bit more imaginative and it didn't quite capture the feeling I wanted of designer stubble, glistening on the foreheads and things coming apart. That feeling should have been reflected more in rust, sweat and condensation running off the walls - that sort of thing. You had this fraught situation which was almost reflected in the design of the base, but not in the rusting round the doors or feelings of tension and stress."

After a preliminary set inspection Johnny left the country, leaving his story in the hands of script editor Eric Saward and director Pennant Roberts. "At the beginning there was a period when I was away and endless rewrites were coming out of context, which I didn't understand. I accepted them as being necessary, but in the end I was very disappointed and very let down. I was not at all happy and after we'd had words, my resolution was that I wouldn't write for *Doctor Who* again."

Johnny moved on, continuing his career as one of the country's busiest and most successful television writers. When I suggest that, in the words of the Doctor, "there should have been another way" he smiles to himself again. But not for long.

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DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

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DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* by Abnett and Danks and plus *The Daleks 8.*

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DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion*. Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17*.

DWM 194:Free Postcards. Archive: *Resurrection of the Daleks*. Historical *Doctor Who*. Interviews: Peter Howell, Ian Cullen, John Ringham and Lindsey Turner. Brief Encounter: *Tautology* by Langford and Cockburn.Strip: *Pureblood*: 2

DWM 195: Free Postcards. Archive: *The Two Doctors*. Prelude: *Transit.* Interviews: Laurence Payne and Malcolm Clarke. Brief Encounter: *In the Community* by Beardsley and Lambert. Strip: *Pureblood:* 3

DWM 196: Free Postcards. Archive: *The Celestial Toymaker*. Re-colouring *The Dæmons*. Interviews: Sophie Aldred and Roger Limb. Prelude: *The Highest Science*. Brief Encounter: *Shakespeare* by Cox and Molyneux. Strip: *Pureblood*: 4

DWM 197: *The Dæmons* revisited plus poster. Faith and Destiny investigated. Archive: *Image of the Fendahl*. Brief Encounter by McCormack and Pixley. Prelude: *The Pit*. Strip: *Emperor of the Daleks* by Cornell and Sullivan: 1

DWM 198: Free Poster. Archive: *Time and the Rani*. Interviews: Dick Mills and Richard Gauntlett. Missing Story: *The Prison in Space*. Brief Encounter: *Three Steps* by Langford and Danks. Prelude: *Deceit*. Strip: *Emperor:* 2

DWM 199 Free poster. Archives on *Warriors of the Deep* plus interviews with Johnny Byrne and Ingrid Pitt. Rebuilding the Classics: *Terror of the Autons*. Missing Story: *The Prison in Space*. Delia Derbyshire interview. Brief Encounter: *Anti-Matter with Fries* by Roberts and Hudd.Strip: *Emperor*: 3

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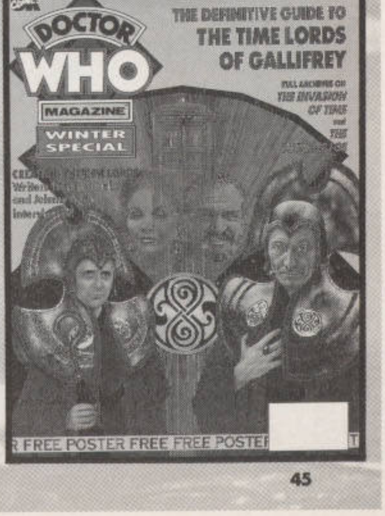
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ACTING THE PART

INGRID PITT

Ingrid Pitt's own life is almost as fascinating as the many different characters she has played. Born in Nazi- occupied Poland during the Second World War, she began her acting career as a teenager with the Berliner Ensemble. In 1961, only a few months after the Berlin Wall went up, she escaped to the West where she began working in films.

Her big break came in 1969 when she won a part in the movie *Where Eagles Dare*, which starred Richard Burton. A year later she began a series of films for Britain's famous Hammer Productions, which earned her the title "Queen of Horror." The first of these was *The Vampire Lovers*, in which she starred with Kate O'Mara, who later appeared in *Doctor Who* as The Rani during the late Eighties. The actress recalls a scene in which she had to wear a set of false fangs.

"I was leaning over Kate's neck when the fangs fell out of my mouth and down her cleavage. Naturally everybody on the set offered to help retrieve them."

Ingrid Pitt's second film for Hammer was *Countess Dracula*, in which she played the title rôle. That was followed by *The House That Dripped Blood*, which also starred Jon Pertwee. Her own appearance in the film was almost a spoof of her earlier vampire rôles.

"It was originally supposed to be straight; it only became a comedy because Pertwee and I decided to do it like that. I remember first meeting Pertwee at his house for rehearsals. It was hysterical! We got on very well together. In fact it was Jon who asked if I could play the Queen of Atlantis in *The Time Monster*, which was my first appearance in *Doctor Who*.

"I don't remember the story very well, because it was such a long time ago! But I do recall that I had a very pretty costume, which must have revealed one of the biggest expanses of bosom ever seen on *Doctor Who!* And George Cormack, who played the King, was such a sweet old man. In rehearsals I used to let him sit on my knee, which he got a great thrill out of! I was also supposed to have a black cat on my lap. But there was one scene in which the Queen falls under the charm of the Master, played by Roger Delgado, who complained that the cat kept on hissing at him! So I had to put the cat down on the floor. It was wonderful playing opposite Roger, who was a lovely person. It was absolutely terrible when he died.

"Everybody on *Doctor Who* was very welcoming and friendly, particularly Jon, Roger and Katy Manning. It can be very daunting, coming into a series in which all the main characters are well-established and the actors already know each other. The only problem for me was trying to establish a new character in a very short time. I was only in the last two episodes, but even some of that had to be cut. I was told it was because they had run out of videotape, which was terribly frustrating. I had tons of the stuff under my bed at home which I even offered to go home and fetch!"

Nonetheless the actress was happy to return to *Doctor Who* for her second story, *Warriors of the Deep* in 1984. But this time her rôle as the treacherous Doctor Solow was a stark contrast to her seductive portrayal of Queen Galleia.

"The part of Solow was originally written for a man. I actually auditioned for another character called Preston, but when I saw the director, Pennant Roberts, he decided to cast me as Solow, which he thought would be a better part for me. I'm used to playing the baddie, which is always more gratifying and memorable!

"I wanted Solow to be a real bitch, nothing feminine about her at all, so it wasn't difficult to change the part from a male to a female. It was my idea that she should try out karate on the Myrka. In fact I wanted it to be an all out fight. But Pennant had dreadful problems with the Myrka, which was worked like a pantomime horse! We lost a lot of time in the studio and so I only got to do one feeble kick. The shot was angled completely wrong and it ended up looking ridiculous.

"But there was a wonderful team on that story. Peter Davison was lovely to work with, although I only had one scene with him. And Tom Adams, who is a great friend of mine, was very good as the Commander. Pennant and I also became close friends, in fact he was one of the founder directors of my own company, Monaco Films."

It was during the wrap-up party at the end of work on *Warriors of the Deep* that Pitt approached producer John Nathan-Turner with a view to writing a *Doctor Who* story herself. Together with her husband, former racing driver Tony Rudlin, she submitted several ideas to script-editor Eric Saward, who commissioned them to develop a storyline entitled *The Macromen*.

The idea for the script was partly inspired by the book *The Philadelphia Experiment* by Charles Berlitz. The story is set in 1943 while the USS Eldridge, an American naval destroyer, is docked in a Philadelphia harbour. A series of invisibility experiments, based on Einstein's Unified Field Theory, are being carried out on the ship. When the TARDIS lands on board, the Doctor and Peri discover the disastrous results of the experiments. An invisibility field has been created around the ship, so that all that can be seen of it is the indentation of the hull in the water. But inside the field, the crew appear to be fading in and out of phase with another dimension. The ship is also under attack from microscopic creatures called Macromen.

"The Macromen are *not* aliens. They are from our own planet but they inhabit the micro-universe. The reason why we called them "Macro" instead of "Micro"

Ingrid Pitt believes she got the part of Queen Galleia in *The Time Monster* due to her friendship with Jon Pertwee.
Photo © BBC

was because of the imploding universe theory. An object which appears small in our universe to us would appear huge in theirs. For example, a flake of rust which the Doctor examines under a microscope is actually a Macro spaceship.

"We originally wrote the script as a four-part story for Peter Davison's Doctor, but it was then altered to fit the forty-five-minute format for Colin Baker's Doctor. We had several meetings with Eric and were reasonably confident that the story would go into production. But then Michael Grade decided to take *Doctor Who* off the air and so it never got made. We had already finished the first of the two episodes and were in the process of finishing the second when Eric 'phoned to give us the news. The BBC had to pay us off for the work we had done since by that stage we were under contract, but it was a great shame because I still think it would make a great story."

In the meantime, though, *The Macromen* remains another of the lost stories of *Doctor Who*. Ingrid Pitt has now turned much more of her attention to writing, with the publication of several novels including *Cuckoo Run* and *Katarina*, a partly autobiographical account of her experiences in a Nazi concentration camp. She is currently compiling her own anthology of horror stories entitled *Pitt of Horror*.

"I prefer writing to acting because it's much more creative. My acting need stemmed from my childhood in Poland, when I wanted to be someone else and somewhere else. It was born out of necessity. I used to entertain people around me to try and get extra food rations and it used to work! It's more satisfying to create the opportunity for a performance than to give it yourself. To be honest, I don't think that any of my own performances were really as good as they could have been."

Despite her critical appraisal of her own work, both her appearances in *Doctor Who* are fondly recalled by the programme's fans, a fact borne out by her enthusiastic reception at 1992's *PanoptiCon* convention in Coventry last year. This was the first time she had been to a *Doctor Who* convention.

"I was quite amazed that so many people remembered what I had done for *Doctor Who*, especially since I had only been in a couple of stories. In fact they remembered them a lot better than I did! I've been to several "horror" conventions in this country, which on the whole were not so well organised. *PanoptiCon* was definitely the best British convention I have been to. In America, though, they are very different, so you can't really compare them. Their conventions are done on a much bigger scale, but they are based on business, whereas here they are done more for love.

"I shared an autograph session with the actor Philip (*Brain of Morbius*) Madoc and writer Terrance Dicks. After a while they were ready to go, but I insisted on carrying on. There were still lots of people queueing up and you can't just say to them, "Sorry, we're going home now" when they have come all that way to see you! So Philip and Terrance had to stay as well and by the time we eventually finished they must have been cursing me!"

Ingrid Pitt is also working on a number of ideas with her own production company, Monaco Films, which she set up several years ago. Her latest project, *Dracula Who*, is to be a comedy.

"It doesn't have any relation to *Doctor Who*, but there is plenty in it which will appeal to *Doctor Who* fans. Dracula decides to become a vegetarian because he is fed up with being a vampire. But first he has to get away from his wife, who is horrified by this suggestion and wants to stick with the old ways."

According to Pitt, top director Robert Young has already expressed a keen interest in the project and she expects to start filming later this year. As well as acting as executive producer on the film, Ingrid will also be reprising her rôle as Countess Dracula. With *Dracula*-mania currently enjoying a revival, the Queen of Horror could hardly make a more timely comeback.

Andrew Evans

The character of Doctor Solow in *Warriors of the Deep* was originally male, but director Pennant Roberts wanted to make it bitchier! Photo © BBC

Ingrid Pitt as Queen Galleia (in green) stands amidst the devastation of Atlantis while Kronos (Marc Boyle) flies around. A rehearsal shot during the recording of *The Time Monster*. Photo © BBC

Prelude

Lucifer Rising

As Miles Engado lifted his daughter from the aircab, the pilot was irritatedly gazing out across the scarred headland to the greasy black ocean beyond. "Jeez mister, hurry it up with the cash, willya? The rain's beginning to blister my paintwork," he scowled. "What the hell you wanna come here for anyway?"

"My father was born here," Miles said quietly. "Ozette was a beautiful place then. There were trees. And seals in the bay. Will you wait for us please?"

The cab pilot favoured him with a scornful glance. "Oh great: my one fare today and its gotta be an eco-obsessive." His voice raised angrily above the wind as Miles took his daughter by the hand and turned away. "You're crazy man, this place is *dangerous*! You got no business bringing a child here! No *business*!"

Unable to formulate a reply, Miles perched wearily upon a poisoned stump of cedar and watched as the cab rose steeply to hover above the bay. The driver's voice echoed bitterly.

"Some of us would love to be able to afford a licence for children! When are you people *ever* gonna learn some *responsibility*!"

Miles smiled sadly. He didn't blame the cab pilot for his bigotry: the man was too much a product of his society ever to realise that there were better ways to live. His thoughts turned to his daughter, leaping in a hopscotch pattern towards the edge of the chemical streaked promontory.

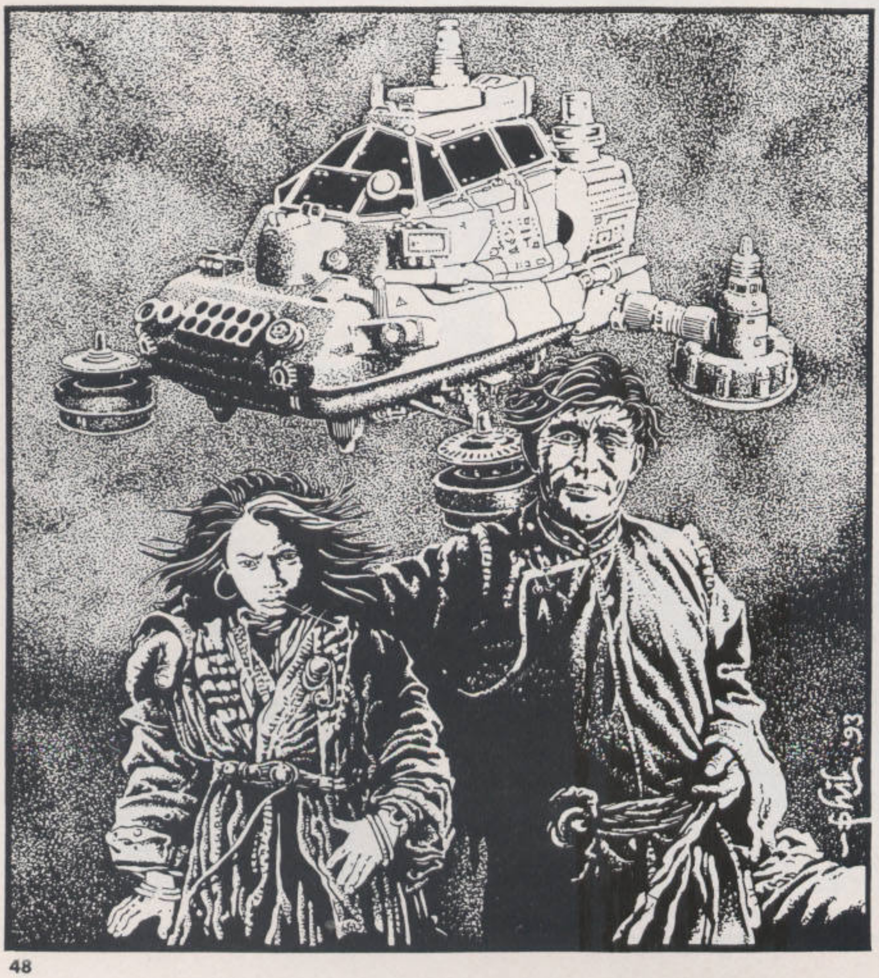
"Paula! Don't go to close to the edge," he shouted in sudden concern.

"Come off it, Dad. I *am* eight!"

"You might have an accident!"

She glanced over scornfully. "I'm not stupid, Dad. I might kill myself if I fall over there."

He couldn't help but smile at her childish pomposity. "It's not the fall that kills you," he said. "It's the sudden stop when you hit the ground!"



She laughed suddenly, innocently, and turned to gaze with narrowed eyes across the greasy black liquid that rolled from the Olympic Peninsula Bay towards the Pacific Ocean beyond.

Miles followed her gaze. Two hundred metres below them on the steaming beach lay the rotting shreds of a village. The village had existed since the fifteenth century and until two years ago had been preserved as a national enclave, before being abandoned because of chemical spillage from a vast factory complex further along the northwest coast of British Columbia.

Abandoned by all except one.

"Have we come to see Gramps?"

Miles swept the girl into his arms and hoisted her above his head. "Why do little girls ask such awkward questions, hmm?"

Paula giggled. "Why do grown-ups always say that when they haven't got an answer?"

"Hah!" Miles swung the child around his head before setting her gently back down onto the ground. "Game set and match to Paula Engado, I think!"

The child pointed down at the chocolate scar of the beach and jumped up and down with excitement. "Look at all the huts! Which one is his? Can we go down to the beach, Dad, please?"

"No, love."

Her face fell. "Because of the bad stuff?" She frowned. "The *poisons*?"

Miles nodded. He stared down at his father's scraggy hut and the grave beside it, and hot tears welled in his eyes. He thought of the father he had known as a boy; the stories he'd been told of men who'd spent long nights praying in a secret pools, deep in the nearby forest; who'd carved canoes from small trees and whose wives had selected the best shells and flints to tip the spears; who'd killed seals to make floats and who'd hunted only the most willing of the migrating whales.

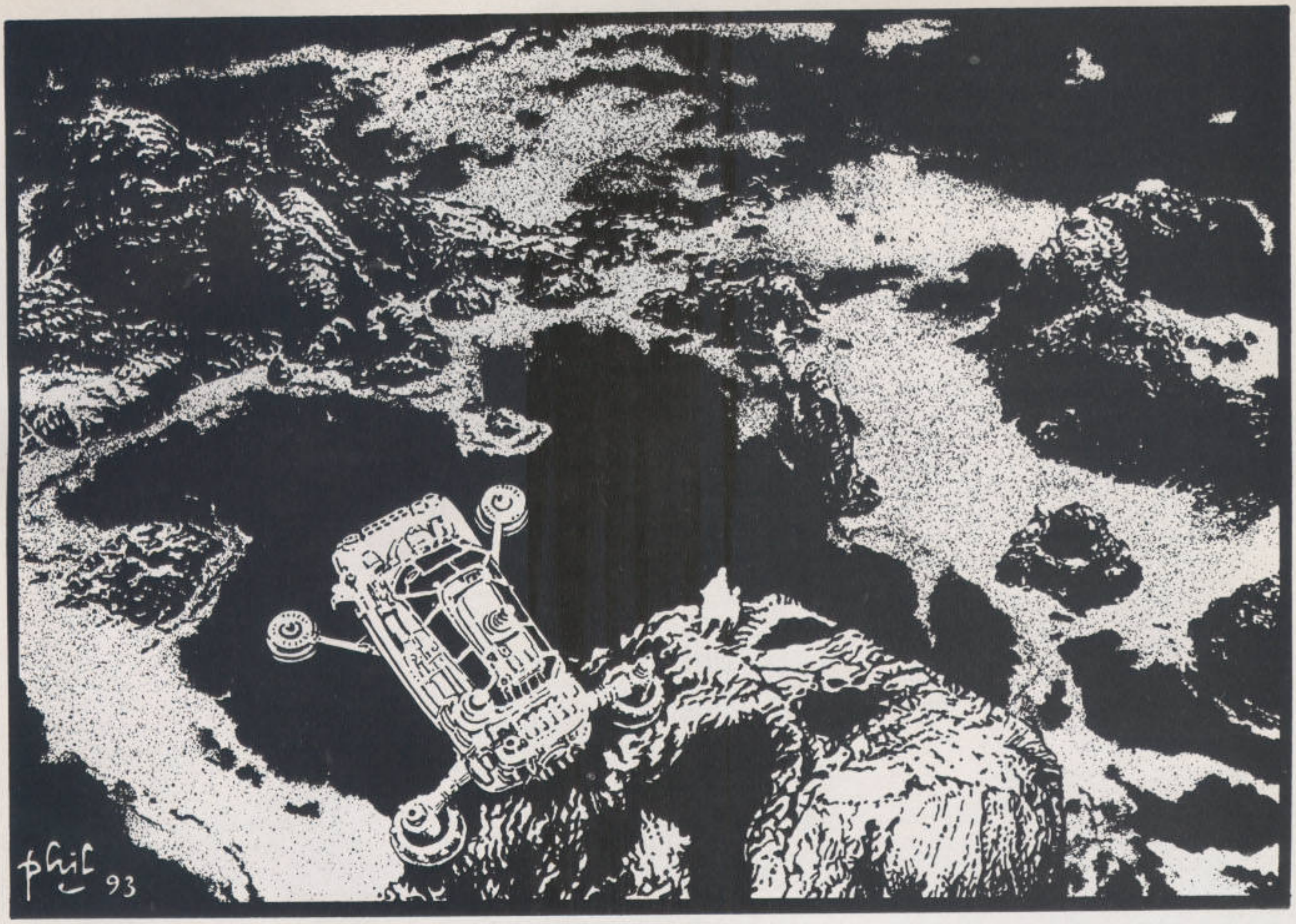
Dad.

"Are you crying because of Gramps?"

He crouched down beside Paula, bringing himself eye to eye with the child and resting one hand on her skinny shoulder. He wondered if she would understand if he told her he was crying for so much than just his father. He wiped his eyes, self-consciously. He unsealed a carrybelt and pulled out a selection of items. Four sticks of charcoal. A pouch of tobacco. A small clay bowl. With the charcoal he began to draw lines on the scarred rock overlooking the beach, talking softly as he did so.

"Now I've told you what's going to happen on the Earth soon, haven't I?"

"Sure, Dad, you do *all* the time. The bad stuff, the *poison* I mean, that's



gonna be everywhere soon. Then we'll all be like Gramps was."

– bones softening, face gone; rich, dark skin bleached by chemical poisons, rotting right there on the toxic sand and because of his ridiculous pride and stubborn refusal to face the future –

"Unless we do something about it, yes." He put aside the charcoal when four lines were complete. He opened the pouch and began to sprinkle tobacco into small piles between the lines, shielding the dry powder from the wind with his body.

"Whatcha gonna do with Gramps's bowl?"

"Something your mother would never approve of."

"Huh?"

"It's a traditional ceremony."

"I don't understand."

Miles looked up at his daughter as he folded the empty tobacco pouch back into his carrybelt. "I'm not sure that I do either. Stealing addictive substances and crawling about with bits of charcoal is hardly the act of a rational man." He straightened and handed the bowl to Paula. "Would you like to break it?"

Paula turned the bowl over in her tiny hands, studying it before returning her father's gaze steadily. The wind whipped her hair across her serious face, her eyes like chips of blue sapphire set in her dark skin. "It's like my bowl isn't it? The one you made for me when I was born?"

"Yes, it is. And now we have to break it."

"So Gramps' spirit can find peace."

"That's right."

"Will you break my bowl when I die?"

"Paula! What a question! You're not going to die for years and years yet."

The child shrugged. "Whatever you say, Dad."

She placed the bowl on the rocky ground and stamped on it. Miles sucked in a deep breath as the bowl shattered.

After a few moments Paula said quietly, "Are we gonna *do* something about it? The poison, I mean?"

"Yes. We're going to do something, all right. Something special." He lifted the child into the crook of one arm and signalled to the cab. It circled and began to descend. "We're going a long way away, to another planet, on a spaceship, to find a new way to help the Earth get better."

"Mum won't like going away, will she?"

Miles used one hand to rub his eyes. "No, love." He paused. "But Mum's not coming with us."

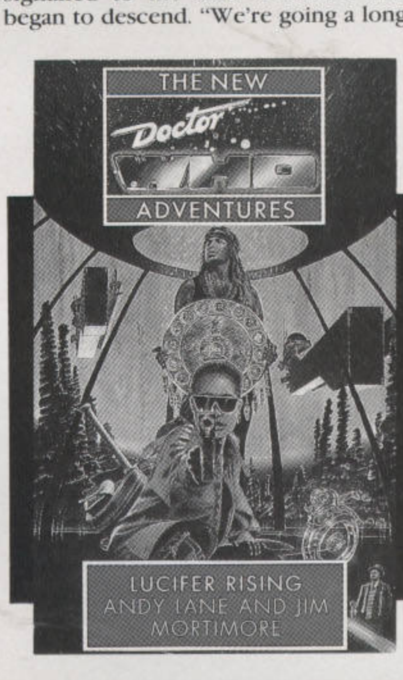
"Why not?"

"I can't explain right now. All I can tell you is that we're going to make a difference. Just you and me."

With his child in his arms, Miles Engado walked away from his father's tribal village, towards the grounded aircab and its impatiently gesturing pilot. Behind him the wind whipped the grains of tobacco, charcoal and clay over the edge of the cliff, where they fell into the glutinous black water and were instantly swallowed up.

"We're going to make a big difference."

Jim Mortimore and Andy Lane



Doctor Who -
The New Adventures:
Lucifer Rising
Written by
Andy Lane and Jim Mortimore
with a cover by
Jim Mortimore..
Published by
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at £3.99

OFF THE SHELF

Kroton-worshippers rejoice! For the last time, Gary Russell examines the latest books 'n' videos Yes, at last, we've finally pushed him *Off The Shelf*...

After over nine years of writing this column, I've had some rubbish to read and watch. I've also had a far greater share of excellent books and videos to run through, although these tend to get forgotten as it's far easier to remember what I haven't liked than what I have.

However, before passing over the reigns of reviewer to Craig Hinton, whose regular *Shelf Life* column begins in **DWM 201**, I've had the misfortune to review one of the worst *Doctor Who* videos ever released.

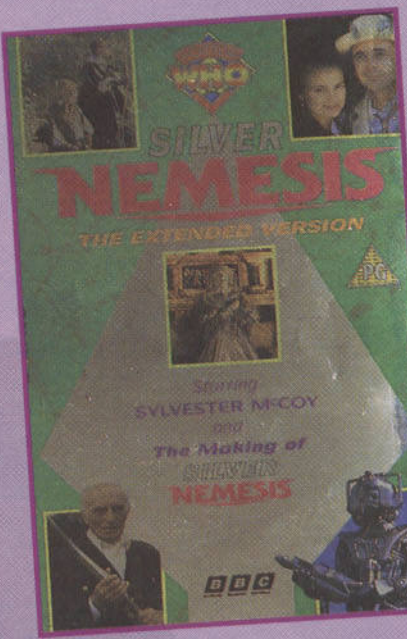
COLD METAL RHYTHM

To answer a couple of readers questions that I unwittingly suggested to them in my *Terminus* review a few issues back – my all-time five *worst* ever *Doctor Who* stories are: 1) *Delta and the Bannermen*; 2) *Mindwarp*; 3) *Timelash*; 4) *Terminus* and 5) *Silver Nemesis*. In *my* opinion, none of the above have much to recommend them except that every twenty-five minutes, they end. *Silver Nemesis* is the greatest disappointment of them all, because it *should* have been so good.

To this day, I cannot understand how so many good intentions could result in something so totally insubstantial, so totally inconsequential and so totally tedious. Kevin Clarke is not exactly an unsuccessful writer in his own right; Chris Clough has directed so many other good segments of *Who* and JNT certainly made sure that the season this came from – the twenty-fifth – was a vast improvement on its predecessor. Yet despite their efforts, this almost total disaster occurred.

Fundamentally, it has to be the fault of the script. It is cluttered, unexplained and the plot is far too derivative (ie it's almost identical to the far superior *Remembrance of the Daleks* earlier in the same season). There are some fascinating concepts running through it – Lady Peinforte, the Nazis and the Nemesis statue itself. Unfortunately, as Kevin Clarke proudly states in the *Making of...* documentary that follows the story on this tape (and therefore proving his total lack of comprehension about *Doctor Who*), it was the silver anniversary and, as the Cybermen are silver, why *not* add them? I think that says it all really.

If ever there was a story already overflowing with bad guys, why did *Silver Nemesis* need the usually exciting Cybermen making a token appearance?



As far as villains go, both DeFlores (wonderfully played by the sadly missed Anton Differing) and Lady Peinforte (a sumptuous performance by Fiona Walker) are excellent. Peinforte's suggestions about the Doctor's past and her eventual absorption into the Nemesis statue suggest that a rematch is not only likely but would probably be good fun. She's an intelligent and well-motivated female baddie. Yes, *Doctor Who* has had its share of those (the Rani, Miss Winters, Lady Adrasta, Vivien Fey etc) but none have possessed the sheer malevolence Peinforte exudes.

Silver Nemesis is nicely shot: good locations abound and it all looks very plush and expensive. Yet, no amount of gloss can make up for the pointlessness of it all. The Windsor Castle scenes (the sequence with the Queen and corgis is neither witty nor worthwhile – now if she and the Doctor had actually *met*...) are pointless, and the material with the two thugs is excruciatingly silly. In three episodes which desperately needed deeper explanations, to waste valuable time on mildly amusing but insubstantial moments is a criminal waste of time and effort.

This video-release version of *Silver Nemesis* is remarkable for two reasons. As mentioned earlier, it is succeeded by an American-produced documentary on the making of the story. An interesting oddity, it nicely fills the tape up and supplies us with an interesting glimpse behind-the-scenes. It also highlights rather dramatically (and I'm sure by the participants, embarrassingly) that certain people involved with the making of *Doctor Who* frankly haven't got a clue!

The other selling point is that this is an extended version. Producer John Nathan-Turner was given barely a day to get as much previously edited-out material as possible and (without the budget that they had on restoring the previously extended *The Curse of Fenric* story) glue it all back in. Not having the money for new music or effects, the job that Nathan-Turner has done is nothing short of miraculous. Only a couple of times can you spot the joins (listen to the scenes in the sixteenth century house – and the cauldron in particular) and for the most part the new bits slip in seamlessly. However, this again highlights *Silver Nemesis*' greatest fault – the script again. Although nice and occasionally funny (the extra bits with Mrs Remmington are the best of the lot – perhaps in itself a damnation of the story as a whole), they underline that on its original transmission, the viewer didn't really lose anything – it was simply *never* there in the first place!

Alongside the tackiest and most bizarre cover ever put on a video release, *Silver Nemesis* is the least satisfactory 'anniversary' story ever made. This video release, despite the new bits and the documentary, does nothing to improve on the original – an original in more than desperate need of improvement.

"It's the silver anniversary and the Cybermen are silver, need I say more?" Oh, do me a favour....

On a far more positive note, this month also sees *Terror of the Autons* released. Again, a slightly special release – the second of Ralph Montagu and company's re-coloured adventures. Vastly superior in execution than the experimental *The Dæmons* (mind you, *Terror*'s master tapes were in far better condition), this story positively glows excellence.

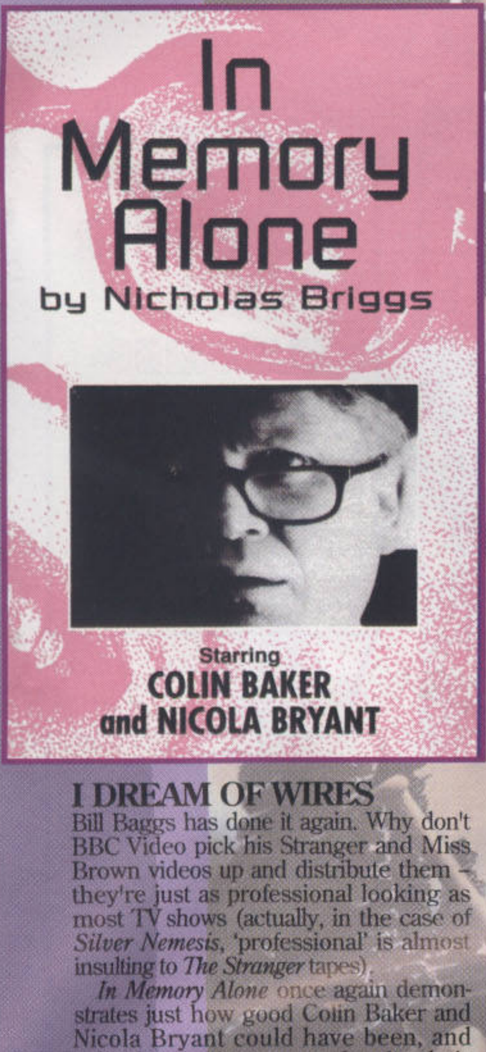
One of the very best Pertwee stories, this one has it all. Ask anyone who isn't a particular *Who* fan, aged somewhere in their late-Twenties, what images remind them of *Doctor Who* and a majority will mention something from *Terror of the Autons*.

It may be the carnival-masked Autons, the plastic daffodils, the Auton policeman, the killer chair or, as **DWM** designer Peri Godbold grimaced at recently, the horrible doll. ("Wasn't it in the back of someone's car?" she asked, looking at the photographs on page eleven. "That terrified me!") This story has something that everyone remembers.

Mind you, it also bought its share of controversy – the effect on young children regarding the killer policemen was debated in the House of Lords!

Apart from the Autons, the story also established Roger Delgado's superlative and unbeatable Master – here at his most charming and evil. Abetted by Rex Farrel (Michael 'Davros' Wisher's reaction to McDermott's death is the high point in a marvellously understated and effective performance), the Master's schemes go so well that you cannot help but wonder just how the Doctor will stop the Nestenes. Unfortunately it is the actual denouement that let's the story down and everything is wrapped up rather unsatisfactorily, almost as if the script ran out of time. Another episode featuring the daffodils at work, or perhaps more plastic objects proving lethal, and a better resolution for the Autons' defeat wouldn't have gone amiss.

Without doubt, *Terror of the Autons* is a gem in *Doctor Who*'s crown, one of the highlights of the Seventies, if not the whole twenty-seven years.



I DREAM OF WIRES

Bill Baggs has done it again. Why don't BBC Video pick his Stranger and Miss Brown videos up and distribute them – they're just as professional looking as most TV shows (actually, in the case of *Silver Nemesis*, 'professional' is almost insulting to *The Stranger* tapes).

In Memory Alone once again demonstrates just how good Colin Baker and Nicola Bryant could have been, and indeed sometimes were despite their critics, in *Doctor Who* given better scripts and direction. This third entry into the series is written by occasional **DWM** contributor Nicholas Briggs (who also appears in it) and outshines both its excellent predecessors.

Our two heroes arrive, amnesiac, at a deserted timeless railway station. All around them, a misty void is creeping closer, while an enigmatic commuter, with a cardboard tie and lensless glasses, urges them to catch a train that isn't coming. Little Drudgers float about squawking out orders (some excellent visual effects here) and the Stranger and Miss Brown have to discover not only the why, where and how they got there, but also learn to trust each other.

Considering its low budget (which doesn't show very often), *In Memory Alone* is a very classy production. The script is taut with atmosphere and drama, making the most of Baker and Bryant's strengths as actors. The two of them work so well, so naturally together and despite the sparsity of sets and cast, they make the whole production sparkle. Nicholas Briggs adds to these splendid performances and is quite eerie whenever Minor has one of his 'funny turns' and yet he makes him sympathetic and amusing as well.

If *In Memory Alone* has any faults, they lie in the lack of sound effects during the chase sequences when half the roof is being blown up. This is only represented by good lighting and acting, which lets down the climax a little and detracts from the mystery. A very minor ('scuse the pun) fault however in a superb story, worthy of television transmission. One day, if someone wants to make a new fantasy programme that combines the best of *Doctor Who* and, say, *Sapphire and Steel*, this series of mysteries would make an ideal choice.

I'm looking forward to the next one already...

TURN OFF THE WORLD

Apart from ending my run with this column on a great BBC video (*Terror of the Autons*), I'm very glad to be bowing out after following Virgin's *Future History Cycle* to a positive end. The latest entry to *The New Adventures* canon is by another occasional **DWM** scribe, Andy Lane alongside Jim Mortimore, who supplied the book's wonderful cover painting. *Lucifer Rising* is an evocative science fiction novel – exactly what series editor Peter Darvill-Evans has always wanted the books to be. Those exasperated by some *New Adventures* novels will be overjoyed to know that in this book the Doctor is the lead character – indeed the whole book revolves around him as he moves in a Holmsian manner around the base where a murder has occurred. A nice touch is that the book starts with the Doctor, Benny and Ace already in place and although we get a flashback to their arrival, in true *Doctor Who* style, they have wrangled their way into everyone's trust and friendship. Oddly enough, despite this rather quaint Seventies-style *Who*-touch, there is no mistaking that this is the Seventh Doctor. Lane and Mortimore have clearly studied the Doctor closely. Rather than just inserting a character into the book and naming him the Doctor (a lesson for previous authors), it is evident that no one else could replace him. Sylvester McCoy's characterisation oozes off the page and again the Doctor is likable rogue, getting on everyone's nerves yet commanding their instant respect. By these methods he is able to solve the whodunnit (it's not obvious until you know – the sign of a good mystery novel) and save a very dangerous situation.

Lucifer Rises introduces Legion, a vicious so-and-so, a representative of an alien race from another dimension who is both fascinating and horrible. Here's one vote for another book exploring his/her/its people. Despite being the bad guy of the book (but *not* the murderer – Legion isn't introduced properly until after that mystery is solved) he is really just someone doing a job. The book is littered with characters in that vein, all of varying shades of grey rather than black and white. Every few chapters you are forced to re-assess your opinions of the main characters, evaluating their actions both now and before and try and work out what they're going to do next. The mark of a fine novel is one where the characters keep you thoroughly hooked regardless of the plot. The fact that *Lucifer Rising* has a great story to tell is actually an added bonus. The book is well written and paced and although a few chapters seem a bit irrelevant by the end, reading them during the book's progress is never a waste.

The story basically starts with the murder of a well-liked member of a station's crew. Why was she killed? Who by? As the body count goes up (in best Saward-style – make sure you don't get too fond of anyone), personalities clash and the planets that the base are surveying go through extraordinary upheavals. Then the Interplanetary Mining Corporation arrive to really mess things up. The book is littered with fascinating *Who* continuity references, linking together so many different stories that I lost count. Yet not one of them is actually relevant (bar the inclusion of IMC from *Colony in Space*) – they're just there to be spotted or missed. That's nice way to treat *Doctor Who* continuity.

If I have any criticisms of the book they are firstly the rather drab illustrations that introduce each chapter (why is William Hartnell in the epilogue?). These are superfluous – except for the opening one showing a planetary atlas. I hope this is not an indication of things to come. A one-off experiment perhaps, although maybe if Mortimore had drawn them they would be better. Secondly, the ol' 'F' word rears its ugly head. Without wishing to start of another *Transit*-style debacle, I would have thought that particular message had got through to Virgin. It's an unnecessary, unpopular and gratuitous bit of swearing that (in this case) jars in an otherwise almost swear-free story.

Overall though,those two small points pale rapidly into insignificance when compared to the overall splendour of *Lucifer Rising*.

MY WORLD STORM

So there we are, nearly ten years of vitriol and Kroton-bashing over and done with. Forgive my self-indulgence, but a lot of what has made this column fun to write (and hopefully fun to read – especially for those who disagreed with me so often and vociferously) was only possible through the help of a small group of people. From BBC Video, I must say a big thank you to Vicky Thomas for her help and patience; and also to her predecessors Stacey Clegg and Mandy Wood. Two people at W H Allen/Target/Virgin have always proved invaluable – Peter Darvill-Evans and one of his predecessors Nigel Robinson. Thanks also to the various other editors over the years, the great Christine Donagher, the in-betweeners Sarah and Steve and of course Jo Thurm. Thanks all.

Over to you, Craig...

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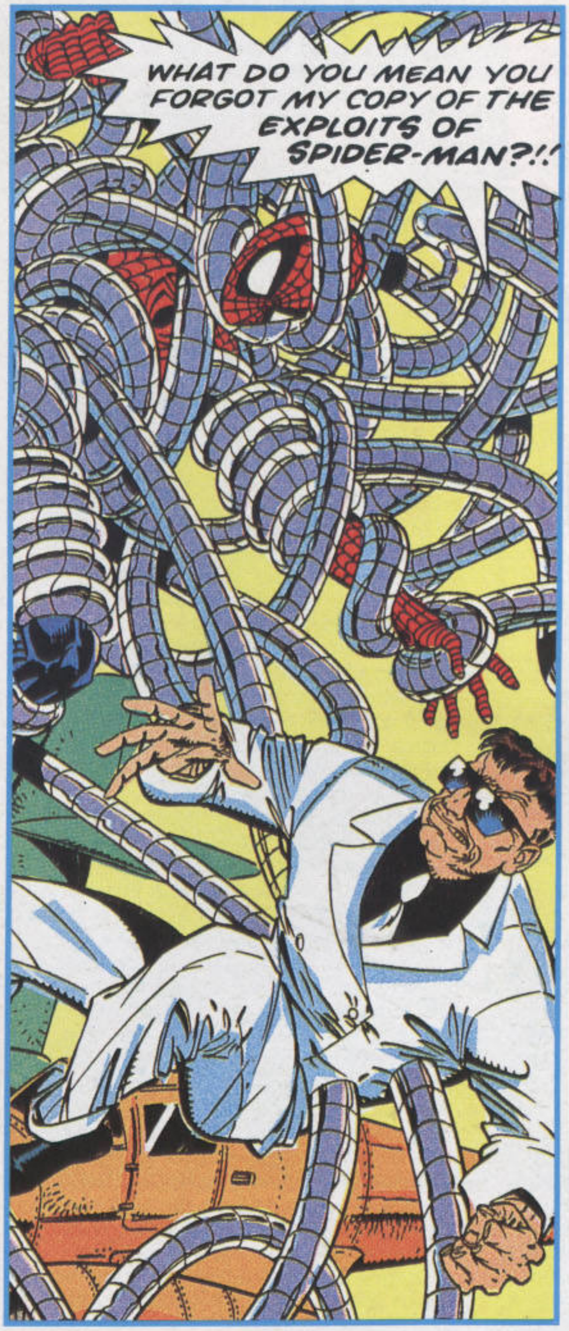
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